

THE
ART of RHETORIC
MADE EASY:
OR, THE
ELEMENTS of ORATORY

Briefly stated, and fitted for the Practice of
The STUDIOUS YOUTH of
Great-Britain and Ireland:
In TWO BOOKS.

The FIRST comprehending the PRINCIPLES of
that excellent ART, conformable to, and supported by the
AUTHORITY of the most accurate ORATORS and
RHETORICIANS, both ANCIENT and MODERN, viz.

ISOCRATES,
ARISTOTLE,
CICERO,
DIONYSIUS *Halicarnass.*
QUINTILIAN,
VOSSIUS,
PETRUS RAMUS,
CYP. SOARIUS,
AUD. TALÆUS,
DUGARD,

FARNABY,
BUTLER,
SMITH,
WALKER,
BURTON,
BLACKWALL,
LOWE,
ROLLIN,
A. B. of CAMBRAY,
MESS. de PORT-ROYAL, &c.

The WHOLE being distinguished into what is necessary to be
repeated, and what may be made only Matter of *Observation*.

The SECOND containing the SUBSTANCE of
LONGINUS's celebrated TREATISE on the SUBLIME.

In BOTH which all *Technical Terms* are fully explained,
with their *Derivations*, and proper *Examples* applied to de-
monstrate and illustrate all the TROPES, FIGURES, and
FINE TURNS, that are to be met with, or imitated, either
in the SCRIPTURES, CLASSICS, or other polite WRITINGS
as well *Oratorical* as *Poetical*.

The Second Impression Corrected and Improved.

By JOHN HOLMES, *Master of the*
Publick GRAMMAR-SCHOOL, in Holt, Norfolk.

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Row, and the Booksellers in *Cambridge, Norwich and Dublin.*

MDCCLV.



INSCRIPTION.

To the WORSHIPFUL,

ROBERT SALUSBURY, *Esq*; { Prime-
Warden,

With the other Worthy WARDENS of the Wor-
shipful Company of FISHMONGERS,
LONDON, *viz.*

Mr. SAMUEL RODBARD,

Mr. JOHN ROWE,

Mr. OBADIAH JONES,

ALEXANDER SHEAFE, *Esq*;

Mr. JOHN TOWERS.

And to the rest of the GENTLEMEN of the
Court of ASSISTANTS of the said Com-
pany; Governors of Sir JOHN GRESHAM's
Free Grammar-School at *Holt*, in *Norfolk*: *viz.*

SLINGSBY BETHELL, *Esq*; *Alderman*
and *Member of Parliament* for *London*.

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WILLIAM WILLY, Esq;
Mr. CORNELIUS DENNE,
Mr. JOHN JONES,
Mr. SAMUEL TOWERS,
Mr. JOHN CARTWRIGHT,
Mr. CALEB WHITE.

This Treatise of RHETORIC,
OR, THE
ELEMENTS of ORATORY,

For the Compleating of YOUTH in their *Gram-
matical Knowledge*, and their further Instruction in the
Excellent Art of SPEAKING WELL and WRI-
TING ELEGANTLY, in their *own* or either of
the *Learned* LANGUAGES,

Is humbly Inscribed by

YOUR WORSHIPS

Faithful, Obliged, and

Most Obedient Servant,

J. HOLMES.

AMPLISSIMIS ERUDITISSIMISQUE
VIRIS,

Reverendo admodum in Christo Patri ac Domino
D. THOMÆ HAYTER,
EPISCOPO NORVICENSI,

NEC NON

Præclaro Humanissimoque

D. JOSEPHO ATWELL, D. D.
Ejusdem *Diæceſeos* CANCELLARIO,
S. P. D.

JOANNES HOLMES.

QUONIAM Naturâ tenaciſſimi ſumus omnes eorum,
quæ rudibus Annis percipimus;
et quia, ad parandam bonam Ju-
ventuti Mentem, plurimum ha-
bet Momenti, Guſtum optima-
rum Rerum protinus inſeſiſſe te-
neris Animis; Hoc Opus, DIG-
NISSIMI ORNATISSIMI-
que VIRI, in Scholarum U-
ſum jamdudum inſtitui: nempe
TRACTATUM ORATORI-
UM ex diverſorum *Rhetorum*, il-
lorumque neque unius *Ætatis* nec
Regionis, Officinis depromptum.

DEDICATIO.

In quo formando expoliendo-
que non Nihil Operæ Oleique
consumpsi ; et (quod olim vestris
Antecessoribus, *νῦν εὐλογημένοις τῷ θεῷ τῷ*
πατρὶ, Matt. xxv. 34. humiliter
obtuli) nunc *de novo* Vobis, VE-
NERANDI DOMINI, sum-
mâ cum Reverentiâ humillimè
DO, DICO, DEDICO.

Liber enim, si me non fallit Au-
gurium, qui *Artificium Dicendi*
à Veteribus traditum, *legitimâ*,
jucundâ, *facillimâ*, ac quasi *com-*
pendiariâ METHODO breviter
explicabit, atque inde fortasse ad
Eloquentiæ Studium ornatè lo-
quendi cupidos inflammabit, ad
Vos, Domini, qui tot *Ecclesiis* et
Ludis Literariis præsidetis, in-
gratus venire nequaquam poterit.

Ne verò cui libet importuno
et Rerum malo Æstimatori Au-
thor,

DEDICATIO.

thor, ut qui Libellum Scholasticum talibus dedicat, temerarius videatur; sciat, obsecro, **AMPLISSIMI DOMINI**, quod non modò *Liber* hoc *ipse* postulabat, sed *Personæ meæ* nihil convenientius esse ducebam: Imò Officio meo defuisse censeripossẽm, si alibi illius mihi quæfivissẽm patronos. Quid enim decentius, aut quid æquius, quàm ut vobis, qui Juventutis **HOLTENSI in GYMNASIO** liberalibus Studiis Operam dantis Institutionem mihi, per *Licentiam* vestram, committitis, non solùm Negotii, verum etiam Otii mei, quantumvis licet exigui, aliquam redderem Rationem? Porrò autem illud nunc eo libentiùs facio, quod hoc meæ erga vos *Observantiæ Testimoni-*

um

DEDICATIO.

um haud illaudabile aut ἀπροσδιόνυσον,
ut aiunt, fore arbitror; Nihil
metuens, ne, dum eam in Rem
hâc Occasione, non arreptâ, sed
ultro oblatâ, utor, in Arrogan-
tiæ aut Temeritatis Suspicionem
apud vos incidam: quasi levia,
nec Titulis neque Gravitati ves-
træ convenientia, sint, quae in
hoc Opere continentur.

Quatenus enim ad *Subiectum*
nostrum, PRÆSUL ORNA-
TISSIME, Si nihil à Deo *Ora-
tione* melius accepimus, quid tam
dignum Cultu ac Labore duca-
mus, aut in quo malimus præ-
stare hominibus, quàm quo ipsi
Homines cæteris Animalibus
præstant?--- Quòd si *Orationis*
tanta Præstantia est, DIGNIS-
SIME CANCELLARIE, non
potest non maxima esse Dignitas
RHE-

DEDICATIO.

RHETORICÆ, quâ *ornandæ*
Orationis Doctrina continetur.

Ad Juventutis studiosæ, quæ in
Spem Patriæ adolescit, *Oratio-*
tionem formandam, jamdudum
utriusque Linguae Doctorum
GRAMMATICAS Erudito
Orbi exposui; qui, Supremo Nu-
mine favente, benigniter eas ac-
ceperunt, magnoperè compro-
bârunt, et undique coemendo
remuneraverunt: Quamobrem
planè ita confido, ut, volente
itidem DEO cujus Nutu omnia
reguntur, aliquo etiam nunc Lo-
co finant apud eos esse Lucubra-
tiones elaboratas has nostras,
quæ ad *ornatè* DICENDI
ARTEM pertinent, et quas
sub vestris potissimùm amplis et
auspicatissimis Nominibus in eo-
rum Manus pervenire volui.
Nec

DEDICATIO.

Nec minus quoque spero quòd hilari illas Vultu, PRÆSTANTISSIMI MECÆNATES, etiam vos ipsi admittetis. Quod profectò facietis, nisi me fallunt omnia.

Sufurros Invidorum, et malignos Sermones Malevolorum, prorsus spernere decrevi; Judicio *Vestri*, ac *Bonorum*, quibus Religio, Leges, Otium commune, Sapientiæ Doctrinæque Studia sunt Cordi, Præsidio satis tutus.

DEUM ter optimum maximum suppliciter veneror, ut omnia vestra, DIGNISSIMI VIRI, Consilia fortunet, et hic, aucto indies Nominum vestrorum Splendore, Vos diu *Patriæ*, *Ecclesiæ*, *Norfolciensi* Comitatus, *Scholæque* nostræ, salvos et superstites esse velit.

Dabam HOLTII, nunc denuò, *Calendis ipsis*
Januarii, Anno Salutis Humanæ, 1755.

T H E
P R E F A C E.

To the LEARNED INSTRUCTORS,
and STUDIOUS YOUTH of Great-
Britain and Ireland.

AS some Account of every Work, that's made publick, is always expected to be given, you have here, Gentlemen, humbly offer'd to you, THE ART OF RHETORIC, or, The Elements of Oratory, not only collected and compos'd from the whole Body of Orators and Rhetoricians ancient and modern, but accompanied likewise with Examples from the Classics and Scriptures, and briefly compriz'd in a Short, Plain, Comprehensive and Regular Method.

Here, Young Gentlemen, you'll meet with the Precepts, Animadversions, Remarks, and Hints of ISOCRATES, ARISTOTLE, CICERO, QUINTILIAN, LONGINUS, and others of the Ancients; together with VOSSIUS,

THE PREFACE.

RAMUS, FARNABY, and all the principal Modern Rhetoricians: *Whose Rules are all along supported, demonstrated, and illustrated by Instances taken from the flowery Fields of the Poets, Orators, and Historians; For, as Lucretius says,*

*Floriferis ut Apes in Saltibus omnia libant,
Omnia nos itidem depascimus aurea Dicta.*

Whence may appear what Grace and Beauty are to be met with in FIGURES, what Delight and extensive Significancy are contain'd in TROPES, what nervous Force and harmonious Pith we experience in REPETITIONS or Turns, and what Power and inexpressible Influence of Persuasion in proper PRONUNCIATION and consonant Action. In short, you have here a brief and lively Representation of Universal Eloquence; from which you may easily and readily, with a little Pains, understand all the Oratorical Beauties of Excellent Writers, and, when understood, make 'em your own by frequent Composition and an attentive sedulous Imitation.

O B J.

The PREFACE.

O B J. But are there not *Rhetorical Treatises* enough already extant for this Purpose? What Occasion have we then for your's?

ANSW. 'Tis own'd there are enough, and some of 'em exceedingly good in their Way, but not One, that I've had the Happiness to meet with, in every Respect adapted to the Capacity, or fitted for the Use, of Youth in Grammar Schools; especially in this Day, when School-Boys are expected to be led, sooth'd, and entic'd to their Studies by the Easiness and Pleasure of the Practice, rather than by Force or harsh Discipline drove, as in Days of Yore. For while some of them are too Copious in Things not so immediately the Concern of Boys at School, most are too Brief in Things really necessary for Youth to be inform'd of, and none at all so happy or methodical as to distinguish between One and T'other.

These Deficiencies, Gentlemen, I've endeavour'd to remedy in the following Manner.

THE PREFACE.

FIRST, *That we might always keep in View the glorious and extensive Plan of the Ancients, strict Care has been taken to follow their Method entirely, and (by leaving out the copious Parts of their Works, which were principally design'd as Models for Men and Proficients, tho' jumbled together by modern Rhetoricians among their Precepts for the Use of Boys) to extract from them all the Terms we make use in our Divisions and Subdivisions of the Art. These are all along supported by Annotations in their own Words; by which means the sedulous Youth may not only imbibe their Scheme of Oratory, but be made somewhat acquainted with their Style before it would otherwise have been his Time, and be thereby perhaps encourag'd and allur'd hereafter to a thorough Perusal of their inimitable Writings.*

SECONDLY, *That Nothing might be wanting that's necessary for the young Scholar to be here inform'd of, or what perchance he cannot obtain elsewhere*

The P R E F A C E.

without abundance more Trouble, I have not only inserted those Tropes, Figures, and Repetitions, which the learned and judicious Mr. BLACKWALL with his Followers call the Chief and Principal, but likewise all others, great and little, the less useful as well as the more useful; however with this Caution, that they're distributed according to their several Degrees of Merit and Distinction. So that, Young Gentlemen, you'll meet with here about 250 Figures, &c. that is all, and indeed many more, than all that are treated of in any other One Book, as may readily be perceived by the Index. I have likewise given more Examples to 'em, from the Classics and Scriptures, than perhaps you'll find in all the Rhetoricians put together: Which last was thought proper to be done, to the end that in going thro' the Book, in order to infix 'em in the Memory, the Learner might mark out the Examples in his School-Authors, as well as in his Septuagint, his Latin or Greek Testament, his Latin or English Bible;

THE PREFACE.

Bible; the Examples from Scripture being mark'd only Chapter and Verse for this very Purpose, as also to keep the Volume from swelling, and thereby to save Expence. In marking which I have been very exact, and hope my Printer has been so too.

THIRDLY, *As to Method, That a proper Distinction may be made between Things of ordinary Use and such as are rare and extraordinary, I propose Nothing to be got by Heart but the Principal Matters which are printed in the largest Character, the Lines set at a greater Distance, and mark'd with A, B, C, &c. All which should be brought into Practice and explained by the Examples annex'd, as the Learner goes on. The Chief Tropes, Figures, and Repetitions, for the more easy attaining and the longer retaining them in Memory, are briefly defined and comprized each in one Verse, in this large Character. The rest may be most readily found on Occasion by the INDEX, where they're describ'd and explain'd;*

THE PREFACE.

plain'd; which, with all other Things of less Moment, must be left to the industrious Teacher, whose Duty it will be at proper Times to put his Scholars upon perusing and understanding them: without which Diligence in the Master, we all too, too well experience what prodigious Readers and mindful Students most School-Boys are.

The Contents or Heads of the Parts in the First Book are wrote by Way of Question, to the end they may be so made use of at any Time when the Teacher thinks proper.

THUS much concerning BOOK I. which when I had finished, there still seemed to be something wanting towards perfecting a Compleat Compendium of Rhetoric, and that was, To point out to the young Student The Height and Excellency of good Writings. To perform which, I humbly conceive Nothing could be more properly introduced than the Substance of the Celebrated LONGINUS on the Sublime. This therefore I have propos'd for BOOK II.
and

THE PREFACE.

and to be, as it were, a Crown to the Whole.

The Difference of Quantity and Accent among the Greeks has occasioned the Names of some of the Figures, &c. to be pronounced differently by different Authors; to prevent Ambiguity in which for the Future, I have accented them all as they are now generally pronounced, in the INDEX at the End, which be pleased to consult upon this and every other Occasion.

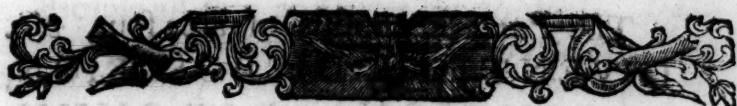
VALETE.

P. S. But here I must not forget to pay my grateful Acknowledgements to my Worthy and Learned Friends, the present VISITORS of *Holt School*, viz. The Hon. Sir JACOB ASTLEY, Bart. The Hon. Colonel AUGUSTINE EARLE, Dr. EDMOND NEWDIGATE, M. D. Mr. WILLIAM BRERETON, Gent. Mr. BENJAMIN SEEL, Gent. The Rev. Mr. JOHN SPRINGOLD, Rector of *Wiveton*, The Rev. Mr. JOSEPH LANE, Rector of *Saxlingham*, and The Rev. Mr. JOHN GIRDLESTONE, Rector of *Cley juxta Mare*.

For their kind Recommendation and Encouragement of the Sale of my Books, having within a few Years sold about *Six Thousand* Latin Grammars, and near *Four Thousand* Greek Grammars, with, This *Treatise*, and the rest, in due Proportion.

HOLT, JANUARY 1st. 1755.

J. H.




THE
ART of RHETORIC
MADE EASY, &c.

BOOK I.

INTRODUCTION.

Of RHETORIC *and it's* PARTS.

What is Rhetoric? What is it's Principal End? What is it's Chief Office? What is the Subject it treats on? How many Parts hath Rhetoric? Read the Reason. Read from whence Rhetoric derives it's Name.

- A.  RHETORIC is the Art of
*Speaking or Writing well and
ornamentally on any Subject.*

*It's Principal End is to In-
struct, Persuade, and Please.*

*It's Chief Office is to seek what may be
most conducive to Persuasion.*

- B. *The Subject it treats on is any Thing
whatever; whether it be Moral, Philoso-
phical, or Divine.*

B

The

2 RHETORIC MADE EASY, or

The *Parts* it consists of are four, *viz.*
INVENTION, DISPOSITION,
ELOCUTION, and PRONUN-
CIATION.

Because

ANNOTATIONS.

OBSERVATION I.

THE DIGNITY AND
USEFULNESS OF O-
RATORY will appear, if we
consider, 1. *Quod semper floruit*
Et dominata est in omni libero
Populo. 2. *Quod nihil est au-*
ditu jucundius Oratione ornata
Verborum Luminibus. 3. *Quod*
nihil est tam magnificum, ac po-
tens, quàm Animos Hominum
Oratione convertere. 4. *Consi-*
titia maximis de Rebus explicat.
5. *Laudat bonos, vituperat ma-*
los. 6. *Hortatur ad Virtutem,*
revocat à Vitiis. 7. *Languen-*
tes Animos excitat, effrénatos
coercet. Fraudem Hominum ad
Perniciem, Integritatem ad Sa-
lutem vocat. 8. *Et ne quis eâ*
abutatur, cum Probitate conjun-
genda est. Cyp. Soarius, in
Rhet. Tab.—ISOCRATES,
in Praise of Eloquence, says,
Οὐτὸ γὰρ καὶ περὶ τῶν δικαί-
ων, καὶ περὶ τῶν ἀδίκων, καὶ τῶν
αἰσχυρῶν καὶ τῶν καλῶν ἐνομοθέτη-
σεν, ὧν μὴ διαταχθέντων, ἐκ αὐ-
τοῖς τε ἤμεν οἰκεῖν μετ' ἀλλή-
λων. Τότε καὶ τὰς κακὰς ἐξηλ-
είχομεν, καὶ τὰς ἀγαθὰς ἐκωμιάζο-
μεν. Διὰ τούτου τὰς τε ἀνοήτους
παιδεύομεν, καὶ τὰς φρονίμους
δοκιμάζομεν. Μετὰ τούτου καὶ περὶ
τῶν αἰσχυρῶν σκοπούμεθα, καὶ περὶ
τῶν ἀμφοτεροτήτων ἀγωνιζόμεθα,
'Twas this that first form'd

Laws concerning Things just
and unjust, honourable and
dishonourable; without which
stated Distinction, Human So-
ciety could never have subsist-
ed. By this too it is that we
praise and honour good Men,
and vituperate and condemn
the Bad. By this we instruct
the Ignorant, and find out the
Knowing. By this we inve-
stigate Things unknown, and
determine of Things disputable.
Orat. 3. ad Nic.—*Neque verò*
mibi quidquam præstabilius vi-
detur, quàm posse dicendo tenere
Hominum Cætus, Mentēs alli-
cere, Voluntates compellere quo
velit; unde autem velit, dedu-
cere. Cic. de Orat. l. i. §. 8.

OBS. II. THE LIMITS
OF ORATORY. All Arts and Sciences
have their proper Bounds, ex-
cept Rhetoric and Logic; thus
the Limits of Physic are Dis-
eases and Wounds: *Sed Mate-*
ria Logicæ Et Rhetoricæ, sunt
omnia, quæ in Disputationem
cadere possunt, Et quævis Quæ-
sitio ad dicendum proposita.
Hence it is that ARISTOTLE
defines Rhetoric thus, Ἐστὶ
δ' ἡ ῥητορικὴ, δύναμις, παρὶ
ἐκαστον, τὸ διαρῆσαι τὸ ἰνδι-
χόμενον πιθανόν, Let Rhetoric
then be the Faculty of per-
ceiving

ELEMENTS OF ORATORY. 3

Because all that an Orator has to do is, *Argumenta invenire, Inventa disponere, Disposita exornare, &c, Exornata pronunciare*, viz. To *Invent* proper Arguments; To *Dispose* of 'em in a right Method; To *Adorn* 'em with beautiful Tropes, Figures, and fine Turns; and To *Pronounce* 'em with the Ornaments of Utterance and Action.

Rhetoric

A N N O T A T I O N S.

ceiving what will be most conducive to Persuasion on every Subject whatever. And CICERO and QUINTILIAN follow him. *Quæ sit Materia Rhetorices? Quidam Argumenta persuasibilia, quidam Civiles Quæstiones, quidam Materiam ejus totam Vitam vocant. Ego judico, Omnes Res, quæcunque ei ad dicendum subjectæ erunt. Quint. Inst. l. 2. c. 21. Vis Oratoris est, ut omni de Re, quæcunque sit proposita, ornatè ab eo copiosèque dicatur. Cic. de Orat. l. 1. 6. For which P E T R U S R A M U S and others censure them thus; Dicitis ergo Oratorem omnibus Artibus & Virtutibus ornatum esse oportere, Dialecticis, Ethicis, Physicis, Legibus, Historiis; unde non Homo ex Homine genitus, sed Deus quidam è Cælo delapsus in Terras esse videatur: Sed definiendum Oratorem ex Artis ejus propriâ judico Materiâ. Distinguendum igitur Rhetoricæ Materia à cæterarum Artium Materiâ. Inventio, & Dispositio, Logicæ Artis sunt; Puritas autem Sermonis, & Elegancia, Grammaticæ: Quid ergo Rhetoricæ relinquetur? Elocutio & Actio. Hæc enim Rhetoricæ Virtus & propria & sola est, ut*

possit Troporum Luminibus variare, Insignibus Figurarum exornare, Modulatione Vocis permulcere, & Dignitate Gestûs excitare. Ram. Schol. in Cic. l. 1. He goes on, Lib. 3. At Rhetorica, dicitis, sine his Inveniendi & Disponendi Partibus perfecta esse non potest. Id verò falsum est. Potest enim Puer cum à Grammaticis discesserit, Tropos & Figuras in Poetis & Oratoribus intelligere, & cum Dignitate pronunciare; quod solum Rhetoricæ est. But CICERO had before precluded the greatest Part of RAMUS's Argument thus, Si cuiquam nimis infinitum videtur, quod ita posui, quacunque de Re, licet hinc, quantum cuique videbitur, circumcidat, & amputet. Cic. de Orat. l. 1. 5. And QUINTILIAN thus, Solet à quibusdam & illud poni, Omnium igitur Artium peritus erit Orator, si de omnibus ei dicendum est. Possem hinc Ciceronis respondere verbis, Mea quidem Sententia Nemo esse poterit omni Laude cumulatus Orator, nisi erit omnium Rerum magnarum atque Artium Scientiam consecutus: Sed mihi satis est ejus esse Oratorem Rei, de qua dicit, non inscium. De quibus

4 RHETORIC MADE EASY, &c.

Rhetoric derives it's Name from *ῥέω*, *dico*, thus : *ῥέω*, *ῥήσω*, *ῥήσῃα*, *præf. pass. ῥήσῃ-μαι*, *σαι*, *ται*, whence are deriv'd *ῥήμα*, *ῥήσις*, *ῥήτωρ*, and *Ῥητορικὴ*, *sc. Τέχνη*, *Rhetorica sive Oratoria Ars*, The Art of *Rhetoric* or *Speaking ornamentally*.

ANNOTATIONS.

ergo dicet ? de quibus didicit. Inst. 2. 21. In the Words therefore of the latter we shall leave the Limits of *Rhetoric* and the *Orator* just where we found 'em, *Tria sunt Oratoris, ut doceat, moveat, delectet. Sit igitur Orator Vir talis, qualis verè Sapiens appellari possit, nec Moribus modo perfectus sed etiam Scientia; qualis adhuc fortasse Nemo fuerit: Sed non ideo minus nobis ad summa tendendum est.* Proem. lib. 1.

OBS. III. **M**EMORY is, properly speaking, no Part of *Rhetoric*, tho' the Business of an *Orator* is, *Invenire, disponere, eloqui, memoria completi, & pronunciare*; and if *TULLY* calls it so in one Place, he has omitted it in another: Hence, says *RAMUS*, *Dicis Oratori tria esse videnda, quid dicat, quo quidque loco, & quomodo; primo Membro Inventionem, secundo Collocationem, tertio Elocutionem & Actionem comprehendis: Memoriam igitur in hac trium Membrorum Partitione prætermittis. Communis est ais multarum Artium, propterea omittitur. Rhet.*

lib. 3. However, most of the ancient *Orators*, to help the *Memory*, recommend and give some obscure Hints of an *Artificial* or *Local Memory*, from what they call *Locis & Imaginibus*; upon which *Dr. GREY's Memoria Technica*, and *Mr. LOWE's Mnemonics*, are singular Improvements; which see. And observe in general these *RULES*, 1. *Si longior Oratio mandanda fuerit Memoria, proderit, totâ prius semel lectâ & intellectâ, per Partes discere.* 2. *Juvabit, iisdem, quibus scripseris, Chartis ediscere.* 3. *Tempus matutinum longè commodius est; tamen perquam utile erit pridie vesperti, priusque dormitum concedas, semel & iterum percurrere ea, quæ postridie sunt ediscenda.* 4. *Si quidpiam difficiliter addiscitur, illi Loco non erit inutile aliquid Signum vel Notam apponere, cujus Recordatio excitet Memoriam.* 5. *Præstat non tumultuariè, sed declamando statim & cum Gestu, discere.* 6. *Maxima tamen fabricandæ & servandæ sibi Memoriarum Ars est frequens Exercitatio.*



P A R T I

Of INVENTION, or, The Finding out proper Arguments to instruct, persuade, or move.

What is Invention? On what are all Arguments grounded, and from whence are they to be sought? §. 1. What kinds of Arguments are from Reason? What Rational Arguments are call'd Artificial? How many Sorts of Topics are there? When, and of what kinds is a Topic Demonstrative? When is a Topic Deliberative? When is a Topic Juridicial? What is meant by Stating a Case? How many and what Ways may a Case be stated? What Rational Arguments are call'd Inartificial? §. 2. What is meant by Moral Arguments, or Arguments from Morals? §. 3. What is meant by Arguments are from Affections? What is meant by the Affections or Passions? Which are the four chief Passions? What are the other Passions?

C. **I**NVENTION is the Finding out such proper Arguments as are suitable, according to the Nature of the Subject, to instruct, persuade, or move our Auditors to believe us.

All

6 RHETORIC MADE EASY, or

D. ALL ARGUMENTS are grounded on, and therefore to be sought for from, *Reasons*, *Morals*, or *Affections*.

Reasons are to inform the Judgment, or Instruct; *Morals* to procure Favour, or Persuade; and *Affections* to move the Passions, or Please.

SECT.

ANNOTATIONS.

OBS. I. INVENTION OF RATIONAL ARGUMENTS.

RAMUS says, *Dividit* Quintilianus, Aristotelem secutus, *Probationes Rationales bifariam, ut aliæ sint Inartificiales, aliæ Artificiales*. Lib. 13. COMMON PLACES, from whence ARTIFICIAL ARGUMENTS may be invented, Orators count 16. viz.

1. From Definition; as *Jus civile est Cognitio Æquitatis; at Cognitio Æquitatis est utilis: Igitur & Jus civile*.
2. From Distribution of Parts; as, *Virtutis Partes sunt quatuor, Justitia, Prudentia, Fortitudo, & Temperantia; at Calliditas non est Justitia, nec, &c. Igitur non Virtus*.
3. From Etymology; as, *Consul est, qui consulit Patriæ; non igitur Piso Consul, qui eam evertit*.
5. Ex Conjugatis; as, *Pietas laudanda, Igitur & qui pie agit*.
5. From the Genus; as, *Virtutis Laus in Actione consistit, Igitur & Prudentiæ*.
6. From the Species; as, *Justitia est amanda, Ergo Virtus amanda*.
7. From Similitude; as, *Ut*

Morbo affecti Cibi suavitatem non sentiunt, ita avari Gustum Laudis non habent. 8. From Dissimilitude; as, *Si barbarorum est in diem vivere, nostra consilia sempiternum spectare debent*. 9. From Contraries; as, *Nulla Salus Bello, Pacem te poscimus omnes*. Virg. 10. From Adjuncts; as, *Vesperis visus est cum Gladio stipatus, &c. Ergo occidit*. 11. From Antecedents; as, *Ortus est Sol, Igitur Dies est*. 12. From Consequents; as, *Dies est, Igitur ortus est Sol*. 13. From Repugnants; as, *Amat illum, Igitur non infectatur Convitiis*. 14. From Causes; as, *Homo factus est ad contemplandum, Ergo non solum ad pastum*. 15. From Effects; as, *Virtus parit Laudem; Ergo sequenda*. 16. From Comparison; as, *Ut jugulent homines surgunt de nocte latrones; ut teipsum serves non expergisceris, &c.* Hor.— Besides these, observe (from *Instruct. in Oratory*, p. 3 and 4.) how, 1. TO PROVE A THING GOOD. Thus: It is the End of all Men; the wisest aim at it; all commend it; it produceth some Good,

or

ELEMENTS OF ORATORY. 7

SECT. I.

Of ARGUMENTS *from Reason.*

ARGUMENTS from Reason are either *Artificial* or *Inartificial*.

I. ARTIFICIAL RATIONAL ARGUMENTS are such as are found out by the *Learning* and *Skill* of the Orator, and differ according to the *Topic* in Hand.

There are three Sorts of TOPICS, *Demonstrative*, *Deliberative*, and *Juridicial*.

I. A

ANNOTATIONS.

or preventeth some Evil; it procures much Pleasure, or Profit, or Reputation; is rewarded; is difficult to attain; is dictated by Nature; is followed with Content, &c.

2. TO PROVE A THING STILL BETTER. *Thus*: It is the End, and so better than the Means; it hath a better Tendency; is conversant about a better Object; it is more beneficial, and to more; more beautiful, lasting; better in Circumstance of Person, Time, Place or Action.

3. TO AGGRAVATE A CRIME. *Thus*: It's Damage great, irreparable; it is enhanced from the Quality of the Person, by whom, to whom; from doing it alone, at first, or often; with no, or small, Benefit; with a determinate Purpose, or without any plausible Motive; it was contrary to Nature, express Law, Gratitude; was done in an holy Place, Court; against a Kinsman, Benefactor, Magistrate; gives Scandal, Encou-

agement. 4. TO LESSEN A CRIME. *Thus*: It was not done at all, not so done, pardonable; not an Injury, but an Error, Misfortune; not done with an ill Mind, with Deliberation; not Part but the whole Action to be consider'd, not that Action only but the whole Course of Life; to regard the Intention of the Law, as well as Words; Equity, as well as any particular Law, which cannot provide for all possible Cases, &c.—As to INARTIFICIAL ARGUMENTS; *Ea CICEERO in Topicis Testimonii Nomine complectitur. Sed ad intelligendum erit facilius, si cum QUINTILIANO, lib. 5. 1. in Præjudicia, Rumorem, & Famam, Tormenta, Tabulas, Iusjurandum & Testes, ea Dividamus. Cyp. Soarius, lib. 1. 29.*

OBS. II. ORATORIAL TOPICS.

ARISTOTLE's Words are, *Τέτα γὰρ τῶν λόγων τῶν ἐν τοῖς*

8 RHETORIC MADE EASY, or

I. A DEMONSTRATIVE TOPIC

is when we speak in *Praise* or *Dispraise* of any *Person, Deed, or Thing*. 1. Of a *PERSON*; as, when from his *Education, Eloquence, Learning, Wisdom, Virtue, Riches, Dignities, Authority, &c.* we praise *Cicero*; or, from the Contrary, dispraise *Catiline*. 2. Of a *DEED*; as, when from the *Justice, Honour, Courage, Time, Place, Manner, &c.* of the Fact, we extol the voluntary Return of *Regulus* to his Enemies; or, from the Contrary, vituperate the Self-Murder of *Cato* at *Utica*. 3. Of a *THING*; as, when, from it's *Importance, Reasonableness, Usefulness, &c.* we praise *Virtue*; or, from the Contrary, dispraise *Vice*. In which *Topic*, you may perceive, most of the Arguments are taken from what we call *Honourable* or *Disbonourable*.

II. A

ANNOTATIONS.

τορικῶν, ἐπιδεικτικῶν, συμβουλευ-
τικῶν, δικαιοκῶν. Ἐπιδεικτικὸν δὲ,
τὸ μὲν, ἐπαινῶν· τὸ δὲ ψύγῶν.
Συμβουλευτῆς δὲ, τὸ μὲν, προ-
τροπή· τὸ δὲ ἀποτροπή. Δίκης
δὲ, τὸ μὲν, κατηγορία· τὸ δὲ
ἀπολογία. There are three
kinds of Oratorical Topics,
Demonstrative, Deliberative,
and *Juridicial*. Of *Demon-*
strative the one Part is *Praising,*
the other *Dispraising*. Of *De-*
liberative the one Part is *Per-*
suasion, the other *Dissuasion*.
Of *Juridicial* the one Part is
Accusing, the other *Defending*.
The End of the first, says he,
is ἡ καλὸν ἢ αἰσχρὸν, *Honour-*
able, or disbonourable; of the
second, συμφέρον καὶ βλαβερὸν, *Ad-*
vantageous or disadvantageous;
of the third, ἡ δίκαιον ἢ ἀδι-
κον, *Just or unjust*. Rhet.
lib. 1. c. 3. In quibus Orato-
ri subjecit omnia; nihil enim

non in hæc cadit. Quint. Inst.
l. 2. c. 21.

OBS. III. *QUINTILIAN*
justly observes,
that young Students sought chiefly
to be exercis'd in *DEMON-*
STRATIVE and *DELIBE-*
RATIVE Topics rather than
Juridicial. His Words are, *Si*
Rhetor prima Operis sui Officia
non recusat, à Narrationibus sta-
tim, & laudandi & vituperandi
Opusculis Cura ejus desideratur.
An ignoramus Antiquis hoc fuisse
ad augendam Eloquentiam Genus
Exercitationis, ut Theses dice-
rent, & Communes Locos, &
cætera citra complexum Rerum
Personarumque, quibus veræ fic-
tæque Controversiæ continentur.
Lib. 2. c. 1. The *DEMON-*
STRATIVE Subjects he men-
tions are, *Laudare claros Viros*
& Vituperare improbos. Hinc
Exercitatio

ELEMENTS OF ORATORY. 9

II. A DELIBERATIVE TOPIC is when, from the Advantage or Disadvantage of a Thing, we either *persuade* or *dissuade*; as, when, from the *Safety*, *Profit*, and *Pleasure* of it, we persuade to *Peace*; or, from the Contrary, dissuade from *War*.

III. A JURIDICIAL TOPIC is when we either *Accuse* or *Defend*. Thus *Milo*, having kill'd *Clodius*, is accused by *Clodius's* Friends, but defended by *Cicero*. In which case the Arguments differ according to the *Stating* of it—
Now—

The

ANNOTATIONS.

Exercitatio Comparationis; *Uter melior, uter ve deterior*. Communes Loci; ut, in *Adulterum*, *Alsatores*, *Petulantem*, &c. Theses ex Rerum Comparatione; ut, *Rusticane Vita*, an *Urbana* potior? *Jurisperiti*, an *Militaris Viri* Laus major? Legum Laus & Vituperatio; quarum Vitium aut in Verbis aut in Rebus: In Verbis quaeritur, an satis significant, an sit in his aliquid ambiguum? In Rebus, an Lex sibi ipsa consentiat; an in populum ferri debeat, an in singulos Homines? an sit honesta, an utilis? dignantem Pœnâ, vel Præmio. Lib. 2. c. 4. The DELIBERATIVE he speaks of thus, Narrationibus non inutiliter subjungitur Opus destruendi confirmandique eas, quod ἀναστροφή Destroying & ἀναστροφή Building vocatur. Id porro non tantum in fabulosis & Carminibus traditis fieri potest, verum etiam in ipsis Annalium Monumentis: ut si quaeratur, An credibile sit super Caput Va-

lerii pugnantis sedisse Corvum, qui os oculosque Galli rostro atque alis everberaret? Sit in utramque Partem ingens ad dicendum Materia; ut, de Serpente quo Scipio traditur genitus, & Lupa Romuli, & Ægeria Numæ. Sæpe etiam quaeri solet de Tempore, de Loco, quo gesta Res dicitur. Nonnunquam de Persona quoque, sicut Livius frequentissime dubitat, & alii ab aliis Historici dissentiant. Ad Deliberativum Genus pertinent, Ducendane Uxor, Petendine sint Magistratus? & Causæ conjecturales, ut, Cur armata apud Lacedæmonios Venus? Quid crederetur Cupido Puer, ac volucer, & Sagittis ac Face armatus? Et similia in quibus scrutamur Voluntatem, cujus in Controversiis frequens Quæstio est. Lib. 2. c. 4.

OBS. IV. IN JURIDICIAL TOPICS, says *QUINTILIAN*, Status est Quæstio, quæ ex primâ Causarum

10 RHETORIC MADE EASY, or

The STATING OF A CASE is the Issue it is brought to from the Accuser's *Complaint* and the Accused's *Defence*. Thus, Milo *was accused for killing Clodius*; Milo *confess'd he kill'd him, but said he did it justly*. Now the *Stating* the Case here is—*Whether Milo kill'd Clodius justly or unjustly?*

A CASE may be Stated four Ways, viz. *Conjectural, Finitive, In Quality, In Quantity*.

1. A Case is CONJECTURAL, when it is inquir'd Whether the Thing was done or no, as, *Whether Milo kill'd Clodius?*

2. A Case is FINITIVE, when we inquire into the *Name, Nature, and Definition* of the Crime; as, *I own I took it, but I did not commit Theft*. Where *Theft* must be defin'd, &c.

3. A Case in QUALITY is, where we inquire in *what Manner* a Fact was done; as, *Milo kill'd Clodius, but he did it justly*. Here we must inquire into the *Circumstances*, and prove from *Law* what in this Case may be deem'd *Just* or *Unjust*.

4. A

ANNOTATIONS.

farum Confictione nascitur; ut, Sylla conjurasti cum Catilinâ; Depulsio vero Defensoris; Non conjuravi: ex hac prima Confictione nascitur illa Quæstio, Conjuraveritne Sylla cum Catilinâ? Lib. 3. 6. Cum igitur quatuor sint, quæ in omni Disputatione quarantur, sit necne, quid sit, quale sit, quantum sit, sit ut Constitutiones quoque quatuor sint. 1. Conjecturalis; ut, Sit necne insidiatus Miloni Clodius? 2. Finitiva; ut, Fueritne Cæsar Rex, an Tyrannus? 3. Qualitatis, in qua de Utilitate, Honestate, Æquitate differitur, & contrariis; ut, Rectenè fecerit Romulus,

cum Fratrem interfecit. 4. Quantitatis; ut, Pater Filium verberavit, is Injuriarum cum Patre agit, quasi de magna Culpa; Pater nihil aliud defendit, nisi licere Filium à Patre verberari; Culpa parva. — Example of a WHOLE CASE. Orestes interfecit Matrem. Orestes confitetur sese interfecisse Matrem, sed jure dicit se interfecisse. Quare? Illa Patrem meum occiderat. Sed non abs te occidi tamen, neque indemnata Pænas pendere oportuit. Non rectum aut Jure ergo fuerit à Filio sine Judio Clytemnestram occidi.

OBS.

ELEMENTS OF ORATORY. II

4. A *Case* in QUANTITY is, when we inquire into the *Greatness* or *Smallness* of a Crime; as, *Tho' 'tis plain it is a Crime, yet 'tis denied to be a great Crime.* Here we *Amplify* or *Diminish*; and by considering how the Fact was circumstanced by *Time, Place, Words, and Actions*, inquiring *Quis? Quid? Ubi? Quibus Auxiliis? Cur? Quomodo? Quando?* and comparing Things with Things, we determine what may be deem'd *Great* or *Little*.

II. INARTIFICIAL RATIONAL ARGUMENTS are such as arise from *without*, and not from the Thing itself; such as *Testimonies, Evidence, &c.*

N. B. In all our *Arguments* great Care must be taken that we *bring* in Nothing, nor let any Thing *drop* from us, that may *prejudice* the Topic we are upon. For, as *Cicero* well observes, *Turpius est Oratori nocuisse videri Causæ, quàm non profuisse.* Cic. de Orat. 2. 73.

A N N O T A T I O N S.

OBS. V. COMMON PLACES from whence AMPLIFICATIONS may be taken are reckon'd 6. viz.
1. A *Definitionibus conglobatis*; when a Thing is defin'd many Ways; as, *Historia est Testis Temporum, Lux Veritatis, Vita Memoræ, & Magistra Vitæ.* 2. From *Consequences* heap'd together; as, *Jam omnes Provincias, jam omnia Regna, jam omnes liberas Civitates, jam omnem Orbem Terrarum præcluseris.* Cic. 3. A *Contrariorum Confectione*; as, *Quis ferre possit, inertes Homines fortissimis insidiari, stultissimos prudentissimis, ebriosos sobriis, dormientes vigilantibus.*

Cic. 4. A *Diffimilium Confectione*; as, *Eundem læderes & laudares, & virum optimum, & hominem improbum esse diceres.* Cic. 2. Phil. 5. A *Causis conglobatis*; as, *Mezentius's Cruelty, Virg. Æn. 8. 485. Mortua quinetiam jungebat Corpora vivis, Componens manibusque manus, atque oribus ora, Tormenti genus, & sanie taboque fluentes Complexu in misero, longâ cum morte necabat.* 6. A *Conglobatis Similitudinibus & Exemplis*; as, *Æneas* throwing his Spear, *Æn. 12. 921. Murali concita nunquam Tormento sic saxa fremunt, nec fulmine tanti Dissultant crepitatus; volat, atri turbinis instar, Exitium dirum hasta ferens.*

12 RHETORIC MADE EASY, or

S E C T. II.

Of ARGUMENTS from Morals.

BY MORAL ARGUMENTS or *Arguments from Morals* is meant, that the Orator or Speaker should well consider—Of *what, before whom, and for whom* he speaks. 1. In regard to *his own Morals*, That he himself may appear *Honest, Prudent, Impartial, Benevolent, &c.* 2. In respect to the *Morals* of the *Judges, Audience, or Persons* he would persuade; That the Thing persuaded may also appear *Honourable, Just, and Serviceable, &c.*

A N N O T A T I O N S.

OBS. VI. **M**ORAL ARGUMENTS.

CICERO and *QUINTILIAN* both insist upon their Orator's appearing and being a *Good Man*, and the Causes he undertakes being *just, Valet enim multum ad vincendum, probari Mores, Instituta, & Facta, & Vitam eorum, qui agunt Causas, & eorum pro quibus. TULLY* adds further, *Si quid prosequare acrius, ut invitatus, & coactus facere videare. Facilitatis, Liberalitatis, Mansuetudinis, Pietatis, grati Animi, non appetentis, non avidi, Signa pro-*

ferre perutile erit. Cic. Orat. 2. 43. In short, says the A. B. of *CAMBRAY*, an Orator cannot be fit to persuade People unless he be inflexibly upright. For which Reason *Cicero* thought that *Virtue* is the chief and most essential Quality of an Orator; and that he should be a Person of such unspotted Probity as to be a Pattern to his Fellow-Citizens; without which he cannot even *seem* to be convinc'd himself of what he says; and consequently, he cannot persuade others. *Dialog. Eloquence, p. 40. Stev.*

ELEMENTS OF ORATORY. 13

S E C T. III.

Of ARGUMENTS from the Affections or Passions.

BY *Arguments* from the AFFECTIONS or PASSIONS is meant, that He who would gain his Point in Persuasion, must endeavour thoroughly to understand the Frame of Human Nature, and thereby work upon those *Affections* which God has placed in Human Minds as secret Springs to all our Actions. *Plura enim multo* (says TULLY) *Homines judicant Odio, aut Amore, aut Cupiditate, aut Iracundiâ, aut Spe, aut Timore, aut Errore, aut aliquâ Permotione Mentis, quàm Veritate.* Cic. de Orat. 2. 42.

The AFFECTIONS or PASSIONS are certain *Emotions of the Soul accompanied either with Pleasure or Pain.*

The

A N N O T A T I O N S.

OBS.VII. **A**RGUMENTS FROM THE PASSIONS. Respecting the *Passions*, more will be said under the Head of Pronunciation. ARISTOTLE calls 'em such *Affections of the Mind*, οἷς ἔπεται λύπη καὶ ἡδονή, which *Pleasure and Pain accompany*. Those he treats of are, *Ira, Delinitio, Amor, O-*

dium, Metus, Fidentia, Pudor, Gratia, Misericordia, Stomachatio, Invidia. Some of which the Orator, according to the Nature of his Subject, must shew in himself, if he hopes to work upon the *Affections* of others; for, as HORACE observes, in his *Art of Poetry*,

'Tis Nature forms, and softens us within,
And writes our Fortunes Changes in our Face.
Pleasure enchants, impetuous *Rage* transports,
And *Grief* dejects, and wrings the tortur'd Soul;
And these are all interpreted by Speech:
But he whose Words and Fortunes disagree,
Absurd, un pity'd, grows a public Jest. *Rescommon.*

In short, to be able to touch fullest Light, to represent it as upon and move the *Passions* amiable, and engage Men to properly, to set Truth in the love and pursue it, is the most glorious

14 RHETORIC MADE EASY, &c.

The four *chief Passions* are; JOY, in respect to some present Good; HOPE, in respect to some future Good; GRIEF, in respect to some present Evil; and FEAR, in respect to some future Evil.

To these may be added, *Anger, Lenity, Modesty, Impudence, Love, Hatred, Malice, Envy, Compassion, and Emulation, &c.*

Vid. Ger. Jo. Vossii *Elem. Rhet. de Invent.* Vide etiam ejusdem Vossii *Partit. Orat. lib. 1. c. 2. §. 5. c. 3, 4, 5, 6, &c. lib. 2. cap. 1, 2, &c. §. 5, &c.*

ANNOTATIONS.

glorious Quality of an Orator. For as the A. B. of CAMBRAY observes from TULLY, "The whole Art of Eloquence consists in inforcing the clearest Proofs of any Truth, with such powerful Motives as may affect the Hearers, and employ their Passions to just and worthy Ends; to raise their Indignation, at Ingratitude; their Horror, against Cruelty; their Compassion, for the Miserable; their Love, of Vir-

tue; and to direct every other Passion to its proper Objects. This is what PLATO calls affecting the Minds of an Audience, and moving their Bowels." *Dialog. Elog. p. 70.*— *Neque fieri potest, ut doleat, is qui audit, ut oderit, ut invidet, ut pertimescat aliquid, nisi omnes ii Motus quos Orator adhibere velit Judici, in ipso Oratore impressi, atque inusti videbuntur.* Cic. *Orat. 2. 45.*




PART

PART II.

Of DISPOSITION, or, The Right Placing of our Arguments, when Invented.

What is Disposition? How many Parts are there in an Oration, and in what Order should they stand? §. 1. What is the Business of an Exordium? What is the Narration? What doth the Proposition? What is the Confirmation? What doth the Refutation? What doth the Peroration? Give an Example of an Oration or Declamation from the Classics. §. 2. How many and what are the Parts of a Theme? Give an Example of a Theme. Where may be had more Examples of Orations, Declamations, Themes, &c?

E.  ISPOSITION is the Ranging of our Arguments or the Parts of an Oration in the most orderly and proper Manner.

F. THE PARTS of an ORATION or DECLAMATION are usually reckoned Six, and generally allow'd to stand in this Order, *Exordium, Narration, Proposition, Confirmation, Refutation, and Peroration*, according to the old Verse.

Exorsus, Narro, Seco, Firmo, Refuto, Peroro.

SECT.

16 RHETORIC MADE EASY, or

S E C T. I.

Of the PARTS OF AN ORATION, with an Example.

THE EXORDIUM, or Beginning of an Oration, is that in which we are to give our Audience some Intimation of our Subject, and from the Nature of it to prepare their Minds to *Benevolence* and *Attention*. In which Part the Speaker ought to be *clear*, *modest*, and not too *prolix*.

The NARRATION is the *Reciting* or Telling the whole Case in brief as it stands, from beginning to end. Which ought to be *plain* that it may be understood, *likely* that it may be credited, *pleasing* that it may be listen'd to, and *short* that it mayn't tire.

The PROPOSITION proposes the Purport or *Sum* of the whole Discourse, or Thing in Dispute. If it *divides* the Oration into Parts, which ought never to exceed *three* or *four* at most, 'tis call'd *Partition*.

The CONFIRMATION is to *strengthen* and confirm our Subject by all the Proofs and Arguments we can obtain from *Invention*. In doing which *Rhetoricians* advise to place our *Strongest* in the Front, our *Weakest* in the Middle, and to keep some few of our *Best* as Reserves. *Vid. Cic. de Orat. 2. 77.*

The

A N N O T A T I O N S.

OBS. I. **I**N the PARTS OF AN ORATION, ARISTOTLE describes the EXORDIUM just as it is above; Ἐπὶ δὲ Προοίμιον, &c. See his *Rhet. ad Alex. C. 30.* NARRATIONS, says he, we must make *plain*, *brief* and *probable*, σαφὲς καὶ βραχὺ καὶ ἐκ ἀρίστου. C. 31. These in our PROPOSITION we may divide into *three Parts*, τάξομεν δὲ αὐτὰς διὰ τριῶν. C. 32. In our CONFIRMATION we must strengthen what

ELEMENTS OF ORATORY. 17

The REFUTATION, or *Confutation*, answers all our *Adversaries* Arguments, and takes off all *Objections*, by shewing them to be *absurd*, *false*, or *inconsistent*.

The PERORATION, or *Conclusion*, recapitulates or *sums up* the strongest and chief Arguments, and by moving the *Passions* endeavours to persuade the Hearers to *yield* to the Force of 'em.

Take for Example

CATILINE's inimitable ORATION to his Associates, Conspirators against the Roman Commonwealth. Anno ante Christum 63 See SALLUST. Bell. Catalin.

EXORDIUM. If I, O my Companions, had had not sufficient Experience before now of your *Courage* and *Faithfulness*, I should not imagine that much wou'd come of the great Hopes which I have entertain'd, and the Opportunity that is now in our Hands to make ourselves Masters of the *Roman State*. Nor shou'd I through *Easiness*, or Want of Judgment, take for a *Certainty*, what would otherwise be, perhaps, *doubtful*. But because I have more than once found you both valiant and firm

ANNOTATIONS.

what went before by *credible*, *just*, and *proper* Proofs, ἐκ τῶν πίστεων καὶ τῶν δικαίων καὶ τῶν συμφερόντων τὰς προειρημένους βεβαιώσομαι. C. 33. In the REFUTATION to take off all *Objections*, δεῖ τὰ μὲν ἐκείνων μικραποϊῶν, τὰ δὲ αὐτῶν αὐξάνειν. You must *extenuate* your *Adversaries* Arguments, and *amplify* your own. C. 34. In the PERORATION, περὶ

τῶν λελεσμένων ἀναμνήσομαι τὰς ἀκροατάς, τὰ περὶ χθόνια ἐν κεφαλαίῳ αὐθις εἰπόντες. Προσέξουσιν δὲ σοι, ἰὰν μεγάλας καὶ καλὰς μεταχειρίσῃ τὰς πράξεις. We must put our Auditors in mind of what has been said, by summing up or *recapitulating* our Arguments: Who by this means, if your Subject is *honest* and *honourable*, will be render'd *attentive* and *benevolent*. C. 39.

18 RHETORIC MADE EASY, or

firm to me even in Junctures of *Danger*, I have ventur'd with great Assurance to undertake an *Enterprize* the greatest and noblest in the World. Moreover I know that we all agree in *pursuing and shunning the same Things*. And what's the Band of a lasting *Friendship* but such a Conformity of Dispositions? NARRATION. You have every Man of you had my *Design* communicated separately to you already: And I cannot but tell you, that my *Spirit* is quicken'd to it every Day more and more upon thinking what a Life we must lead if we do not fight ourselves into *Liberty*. For a few great Ones having engross'd the *Government* into their own Hands, *Kings, Tetrarchs, Provinces* and *Countries* must pay Tribute to no-body but them. And as for other brave Fellows, *Nobles* and *Commoners*, or whoever we be, we are all but insignificant *Mob*; without the least Authority or Interest; and under the Lash of those Men, to whom if the *Government* were but put on a *right Foot*, we should rather be a Terrour. All the *Wealth, Interest* and *Preferments* are with these Fellows, or at their Disposol; and they have left us nothing but the goodly Portion of *Repulses, Dangers, Punishments* and *Want*. But how long will you, the *bravest of Men*, tamely suffer this intolerable Usage! PROPOSITION. Is it not better to die bravely,

ANNOTATIONS.

OBS. II. DIFFERENCE OF ORATIONS. *Inventio in Sex Partes Orationis consumitur, in Exordium, Narrationem, Divisionem, Confirmationem, Confutationem, Conclusionem. Cic. ad Her. 1. 3.* Tho' this is the usual Division, yet, respecting the Parts of an Oration, De-

clamation, Theme, &c. Orators differ very much among themselves. But *QUINTILIAN* ties us up to Nothing but *Quid deceat & Quid expediat*. His Argument is beautiful, and therefore I'll transcribe the Heads of it—*Nemo autem à me exigat id Præceptorum Genus, quod est à plerisque Scrip- toribus*

ELEMENTS OF ORATORY. 19

bravely, than continue the *Scorn* of other Mens Insolence, and lose our Lives at last with Disgrace? *Gods!* But we have *Victory* in our Hands that will save 'em. **CONFIRMATION.** We have *Youth*, we have *Strength*, we have *Courage* on our Side. But every Thing with them is as *old* and decrepit as their *Riches*; their *Luxury*, and their *Years* can make it. We have nothing to do but to strike the *Stroke*; the *Undertaking* will afterwards *finish* itself. **REFUTATION.** Who that has any *Soul* in him can endure that they should have spare Money enough to build them *Palaces* in the *Sea* itself, and to level Hills and Mountains for their *Pleasure*, at the same time that we have hardly so much as *Bread* to subsist on? That they should have *Choice of Seats* for their Delight, and we scarce have a *single House* remaining to shelter ourselves in? Your *Pictures*, your *Statues*, and your *Rarities in Sculpture* are all in the Hands of these Purchasers. They pluck ye down even Piles that are new, and set up others more stately in their Room. In fine, they are ever *raking up* Money by all Ways, and ever *consuming* it. And yet their *Treasure* is so vast, that with all their *Extravagance* they can never exhaust it. But as for us we have *Poverty at home*, and hungry Creditors *abroad* to devour us; *desperate* Circumstances, and
more

A N N O T A T I O N S.

<p>toribus Artium traditum, ut quasi quasdam Leges immutabili Necessitate constrictas studiosis dicendi feram: utique Proœmium, & id quale: proxima huic Narratio, quæ Lex deinde narrandi: Propositio post hanc, &c. Eset enim Rhetorica Res prorsus facilis ac parva, si uno & brevi Præscepto continere-</p>	<p>tur: Sed mutantur pleraque Causis, Temporibus, Occasione, Necessitate, &c. Quid si enim præcipias Imperatori, quoties Aciem instruet, dirigat Frontem, Cornua utrimque promoveat, Equites pro Cornibus locet? Erit hæc quidem rectissima fortasse Ratio, quoties licebit: Sed mutabitur Natura Loci, si</p>
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20 RHETORIC MADE EASY, or

more desperate Expectations. In short, what is left us but our *miserable Breath*? PERORATION. Arise then, *Brother Soldiers*, and lash up your *Resentment*! View the *Liberty*, the *transporting Liberty*, which you have so often sigh'd after! View the *Riches* and the *Honours* that are before you! They will all attend as *Rewards* of your *Success*. Poverty, Danger, Opportunity, Circumstances added to *the Spoils of Victory*, should inflame you more than all the *Harangues* in the World. For my own Part, you shall either have me as your *General*, or as a *private Soldier*, just as you please. My *Heart* and my *Hand* shall be inseparably with you. And I doubt not but that I shall act as *Consul* with you in this *Enterprize*; if I am not perhaps out in my *Thoughts*, and you rather chuse to continue *Slaves*, than hew out a *Way to Empire* with your *Swords*.

Mr. J. ROWE.

See the *LATIN* of this, Page 83.

ANNOTATIONS.

Mons occurret, si Flumen obstat, si Collibus, Sylvis, Asperitate alia prohibebitur, &c. Equidem id maxime precipiam, ac repetens iterumque iterumque monebo. Res duas in omni Actu spectet Orator, quid deceat, quid expediat. Expedi-
 qua; & interim decet, ut in Statuis atque Picturis videmus, variari Habitus, Vultus, Status, &c. Inst. lib. 2. c. 13.—
 At Oratio perfecta in Pueris, nec exigi, nec sperari potest. Satis est si Puer omni Cura, & summo, quantum Ætas illa capit, Labore scripserit.

SECT.

ELEMENTS OF ORATORY. 21

S E C T. II.

Of the PARTS OF A THEME, with
an Example.

G. THE PARTS of a THEME are
*seven, Proposition, Reason, Confirmation,
Simile, Example, Testimony, and Con-
clusion.* Which may be remember'd by this
Verse.

Pono, Probo, Firmo, Simil, Exemp, Testeq; Claudio.

An Example of a THEME. The *Thesis* or
Text from *Juvenal.* Sat. 14. ver. 73.

*Plurimum enim intererit, quibus Artibus, & quibus hunc tu
Moribus instituas.* —————

Children, like tender *Oziers*, take the Bow,
And as they *first* are fashion'd *always* grow :
Hence what we learn in *Youth*, to that alone
In *Age* we are by second Nature prone. *Dryden jun.*

PROPOSITION. Nemo potest illos *dedif-
cere* Mores, aut eam excutere vivendi Ratio-
nem, ad quam ab ipsis olim *Incunabulis* assuevit.
REASON. Quoniam Impetus ille primus, te-
neræ

A N N O T A T I O N S.

OBS. III. THE BEAU-
TIES and
BLEMISHES of *Oration*s
ought to be pointed out to
Learners : Let therefore all
Instructors of Youth listen to
QUINTILIAN's Prescrip-
tion; *Demonstrare Virtutes, vel,*

*si quando ita incidat, Vitia,
maxime proprium est, &c. Quod-
que in Inventione, quodque in
Elocutione adnotandum erit :
quæ in Procemio conciliandi Ra-
tio : quæ Narrandi Lux, Bre-
vitas, Fides : quod aliquando
Consilium, & quam occulta Cal-
liditas,*

22 RHETORIC MADE EASY, or

neræ *Pueritiæ* inditus, tam magnum habet in universâ Hominum Virâ Momentum, ut dediscat id serò, quod quis didicit diu. **CONFIRMATION.** Quæ enim longâ Annorum *Serie*, frequentissimâque Actionum *Iteratione* acquiruntur, in alteram quasi *Naturam* transeunt. **SIMILE.** Quemadmodum Avium Pulli, & Ferarum Catuli, *semel* mansuefacti, *semper* manent cicures etiam quando in grandiores evaserint: Non dissimiliter quos didicerit Mores *Puerilis Ætas*, eosdem etiam tum quando adoleverit, penitissimè sibi infixos usque retinebit. **EXAMPLE.** Ovidio, scribendis Versibus à teneris Annis dedito, tam familiaris ac penè naturalis facta est *Poetica Facultas*, ut illi per universam deinceps Vitam—*Sponte sua Numeros Carmen veniebat ad aptos*;—Nec dissimiliter contigit in reliquis Artibus vivendique Institutis. **TESTIMONY.** Ad quid enim aliud respexit Cicero, cum dixerit, *Nullum nos posse majus meliusve Reipublicæ asferre Munus, quàm docendo & erudiendo Juventutem*, nisi quòd, *Recta Juventutis Institutio* ad summum Reipublicæ Emolumentum conducatur maximè. **CONCLUSION.** Proinde Siquis in votis habeat, *Liberos* suos ad *Virtutem* formare, ac bonos Mores; id imprimis Operam det, ut *Virtutis* atque *Pietatis Odore*, ab ipsis statim Fasciis, intimius imbuantur; quem ad extremam usque senectutem redolebunt.—

Adeo in teneris assuescere multum est.

Virg.

See

ANNOTATIONS.

luditas, &c. Quanta deinceps in Dividendo Prudentia, quàm subtilis & crebra Argumentatio: quibus Viribus inspiret, quâ Facunditate permulceat: quanta in Maledictis Asperitas, in Foris Urbanitas. Ut denique dominetur in Affectibus, atque in

Pectora irrumpat, Animumque Judicium similem iis, quæ dicit, efficiat. Tum in Ratione Eloquendi, quod Verbum proprium, ornatum, sublime: ubi Amplificatio laudanda, quæ Virtus si contraria. Quid speciosè translatum, quæ Figura Verborum;

quæ

ELEMENTS OF ORATORY. 23

See *Clark's Formula Oratoriae*, 1670. See also those Examples of *Orations, Declamations, Themes, &c.* from *SCRIPTURE* and the *CLASSICS*, which I have refer'd to the Head of *Pro-nunciation*, for the diligent *Student* to exercise himself in that Part of *Rhetoric*.

ANNOTATIONS.

quæ lenis & quadrata, sed virilis tamen Compositio. — Nec id quidem inutile, etiam corruptas aliquando & vitiosas Orationes, quas tamen plerique Judiciorum Prævitæ mirantur, legi palam Pueris, ostendique in his, quàm multa impropria, obscura, tumida, humilia, sordida, lasciva, effeminata sint: quæ non laudantur modo à plebisque, sed (quod pejus est) propter hoc ipsum, quod sunt prava, laudantur. — Hoc Diligentæ Genus ausim dicere plus collaturum discipulis, quàm omnes omnium Artes. Nam in omnibus ferè minus valent Præcepta quàm Experimenta. Inst. lib. 2. cap. 5.



PART




PART III.

Of ELOCUTION, or, The Adorning our Expressions with Tropes, Figures, and Beautiful Turns.

In what doth Elocution consist, and what are it's Parts? What doth Composition regard? What does Elegance consist in? What mean you by Dignity of Language? What's the Difference between Tropes and Figures?
§. 1. *What is a Trope? How many and what are the Chief Tropes in Language? What is a Metaphor? an Allegory? a Metonymy? Synecdoche? an Irony? Hyperbole? a Catachresis? Where are these Tropes well explain'd? Read the Explication, Meaning and Derivation of the Terms, with Examples. What Other Tropes are there? How many and what are the Faults of Tropes?*
§. 2. *What is a Figure? How many, and what are the Principal Figures in Speech? What is an Ecphrasis? an Aporia? &c. Read the Explication, Meaning and Derivation of these Figures, with Examples. What Other Figures are there? How many and what are the Faults of Figures?*
§. 3. *What are Repetitions or Fine Turns? How many and what are the Principal Repetitions? What is Anaphora? Epistrophe?*


ELEMENTS OF ORATORY. 25

strophe? &c. Read the Meaning and Derivation of these Repetitions, with Examples. What other Repetitions are there? What is to be observ'd in the Use of Repetitions?

H.  LOCUTION consists in the finding out *proper, polite,* and *ornamental* Expressions to signify our Thoughts. Hence it's Parts are *Composition, Elegance,* and *Dignity.*

COMPO-

A N N O T A T I O N S.

OBS. I.  LOCUTION AND IT'S PARTS. *Omnis Oratio tres habet Virtutes, ut emendata, ut dilucida, ut ornata sit.* Quint. Inst. 1. c. 5. *Hinc tria in se habere debet, Compositionem, Elegantiam, Dignitatem.* Cic. *ad Her.* 4. 12:

I. COMPOSITION. Concerning which *DIONYSIUS Halicarnassensis* writes thus, 'Εστὶ τῆς Συνθέσεως ἔργον, οἰκείως δεῖναι τὰ τε ὑνόματα παρ' ἀλλήλα, καὶ τοῖς κώλοις ἀποδέναι τὴν πρῶσιν κησαν ἀρμονίαν, καὶ ταῖς περιόδοις διαλαβεῖν αὐτὸν ὅλον τὸν λόγον, The Business of Composition is to rank our Words in the exactest Order respecting each other, to render to each Member it's proper harmonious Sound, and to distinguish the whole Oration into it's most agreeable Periods. *Lib. de Comp. c. 2.* He tells us also in *chap. 5.* "Ὅτι πολλὰ πρῶτα τοῖς ἀρχαίοις ἦν, καὶ

ποιηταῖς καὶ συγγραφεύσι, φιλοσόφοις τε καὶ ῥήτορσι, τῆς ἰδέας ταύτης καὶ ἔτε τὰ ὑνόματα τοῖς ὑνόμασιν, ἔτε τὰ κῶλα τοῖς κώλοις, ἔτε τὰς περιόδους ἀλλήλαις εἰκὴ συνάπτειν ὥσθ' οὐ δεῖν, That the Ancients, as well Historians as Poets, as well Philosophers as Orators, had the greatest Regard to this Part of Eloquence: being well assur'd that Words ought not to be crowded upon Words, Sentences upon Sentences, Periods upon Periods, without such Care and Premeditation. And in *Chap. 10.* Ἡδονὴν γὰρ καὶ τὸ καλὸν ἐπιζητεῖ ἡ ἀκοή, ὁμοίον τι πάσχεσθαι τῇ ὁράσει, For the Ears in a perfect Oration, like the Eyes in a finish'd Picture, expect to find both Beauty and Pleasure.—*QUINTILIAN* says, *In Compositione laudamus Verba bene Rebus accommodata. Barbarismi & Solæcismi Fæditas absit.*—*CICERO* says, *Collocatio*
E
con/er-

26 RHETORIC MADE EASY, or

I. COMPOSITION regards Grammatical Plainness and Propriety, by imitating the Phrase, Idiom, and Order of Words, made use of by the best Authors in the Style we'd write, whether in the *humble, middle, or sublime*, or whether the Subject be *Philosophical, Historical, Oratorical or Poetical*.

E L E-

ANNOTATIONS.

conferuabitur, si crebras Vocabulum Concurfiones, & breuium aut longorum Verborum continuationem fugiamus.—Nec enim neceffe est ut Oratio demetiendis Pedibus, ac perpendendis Sylla-

bis confenfeat. Satis in hac Oratorem formabit Aurium Iudicium, & multa Scribendi Exercitatio; ut extempore etiam numerosè dicat: Unde HORTATIUS, Art. Poët.

———— Cui lecta potenter erit Res,
Nec Facundia deferit hunc, nec lucidus Ordo.
Verbaque provisam rem non invita sequentur.

2. ELEGANCE. Elegancia acquiritur Doctrinâ puerili, & Consuetudine Sermonis quotidiani, & Lectione Oratorum & Poëtarum confirmatur. Cæf. aut Cicero ad Brut. de Orat.—Hence DIONYSIUS Halicarn. gives this Advice, *Ετι δὲ τοῖς τῶν παλαιῶν ἐνυψῶσαι συλῆμασιν, ἢ ἐνέειν μὴ μόνον τῆς υποθέσεως τὴν ὅλην, ἀλλὰ καὶ τὸν τῶν ἰδιωμάτων ζῆλον χορηγῶμεν. Ἡ γὰρ ψυχὴ τῶ ἀναγνώσκοντι, ὑπὸ τῆς συνεχῆς παρατηρήσεως, τὴν ὁμοιότητα τῶ χαρακτῆρι ἐφέλκεται,* We ought to be very conversant in the Writings of the Ancients, not only for Subject Matter, but for the sake of imitating them in each particular Way. For the Mind of a sedulous Peruser, by per-

petual Observation, will insensibly contract to himself a Similitude of Style. De prisc. Script. c. 1.

3. DIGNITY. Majore autem Curâ Rhetor doceat Tropos omnes & Figuras, quibus præcipuè non Poëma modò, sed etiam Oratio Ornatur. Quint. ISOOCRATES, speaking of Dignity, observes that, *Τῶν καιρῶν μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐνθυμήμασι πρεπόντως ὅλον τὸν λόγον καλᾶ ποικίλαι, καὶ τοῖς ὀνόμασιν ἐνυθύμως καὶ μουσικῶς εἰπεῖν ταῦτα δὲ πολλῆς ἐπιμελείας δεῖται, καὶ ψυχῆς ἀνδρικῆς καὶ δοξαστικῆς ἔργον ἐστίν,* To time every Thing properly, and with becoming Decency diversify the Subject Matter of an Oration, and withal to place the Words in an harmonious musical

ELEMENTS OF ORATORY. 27

K. ELEGANCE consists in the *Purity, Perspicuity, and Politeness* of Language; and is chiefly gain'd by studying the correctest *Writers*, conversing with *Gentlemen* and *Scholars*, and by accurate and frequent Composition.

DIG-

A N N O T A T I O N S.

musical Order require the utmost Diligence, the sublimest Thought, and most piercing Penetration. *Orat. 5. contra Sophist.*—Of the same Opinion too is **LONGINUS**, as **M. ROLLIN** observes, who supposes the Mind of an *Orator* or *Poet*, when he writes or speaks, to have nothing low or groveling in it: but on the contrary to be full of great *Ideas, generous Sentiments*, and an inexpressibly noble *Pride*, which appears in all his Actions.

OBS. II. THE ORIGIN AND USE OF TROPES. **ARISTOTLE** and his Followers account for 'em thus, *Ut Vestis Frigoris depellendi Causâ reperta fuit primò, post adhiberi cæpta est ad Ornatum Corporis & Dignitatem: Sic Tropi & Figuræ instituti erant Inopiæ Causâ, frequentati Delectationis.* *Arist. l. 3. c. 2.* Hence we now make use of *Tropes*, *Aut quia Necessè est, aut quia significantius, aut quia decentius.* *Nam, Gemmare vites, Luxuriam esse in herbis, Lætas segetes, etiam Rustici necessitate dicent: Oratores, Durum hominem aut asperum; non enim proprium erat quod daret*

his Affectionibus Nomen. Jam, Incensum irâ, Inflammatum Cupiditate, & Lapsus errore, significandi gratiâ; Nihil enim horum suis Verbis, quàm his accersitis magis proprium erat. Illa ad Ornatum, Lumen Orationis, & Generis Claritatem, & Concionum Procellas, & Eloquentiæ Flumina. See *Quint. l. 8. c. 6. Cic. Orat. 3. &c. Causa verò cur delectemur Tropis seu translatis Verbis, cum adsint propria, est, quòd Tropus sit Similitudo ad unum Verbum contracta: Similitudine autem mirificè capiuntur Animi. Tropus autem & Similitudo differunt; quòd hæc comparat aliquid Rei, quam volumus exprimere; ille pro Re ipsa ponitur.* Thus says **ARISTOTLE**, speaking of *Achilles*, Ὡς δὲ λέων ἐπὶ ῥῶσσι—εἰκὼν ἐστίν. ὅταν δὲ—λέων ἐπὶ ῥῶσσι—μεταφορά, *He rusb'd like a Lion*—is a *Similitude*: but when we say—*The Lion rusb'd*—'tis a *Trope*. See *Arist. lib. 2. c. 4. Quint. 8. 6. Cic. 3. de Orat.*—*Unde Observandum est, posse omnem ferè Tropum resolvi & explicari inferendo Vocem Quasi; ut, Princeps est Caput Reipublicæ, i. e. quasi Coput. Ferreum Pectus, i. e. quasi ferreum.* Walker, *Trop. l. 1. c. 14.*

28 RHETORIC MADE EASY, or

L. DIGNITY is that which *adorns* Language with *sublime Thoughts*, and *Rhetorical Flowers*, such as noble *Tropes*, moving *Figures*, and beautiful *Turns*.

TROPEs affect only single *Words*; but FIGURES whole *Sentences*.

SECT.

ANNOTATIONS.

OBS. III. TROPORUM

præcipuorum præstantia si quæritur; Longè princeps erit Metaphora, Itonia deinde succedet, tertia erit Metonymia, postrema Synecdoche. Usus autem etiam frequentissimus est Metaphoræ, deinde Metonymiæ, tum Synecdoches, rarissimus Ironiæ.

AUD. TALÆUS.— *Inter omnes illæ commendatissimæ habentur Metaphoræ, quæ rebus sensu expertibus Actum quendam ac quasi Animum tribuunt. Ut cum dicitur Fluvius Araxis impositum sibi ab Alexandro Pontem indignatus evertisse. WALKER, Rhet. lib. 1. c. 14.*

OBS. IV. THE CLASSES

from whence *Metaphors* may be taken are reckon'd 12. viz. 1. From *Divine Things*; as, *Homo Homini Deus*. 2. *Things Celestial*; as, *Vos estis Lumina Mundi*. 3. *Things Infernal*; as, *Furiis agitato*. 4. *The Elements*; as, *Eloquentiæ Flumen*. 5. *Meteors*; as, *Frontis Nubecula*. 6. *Stones*; as, *Marmoræum Cor*. 7. *Metals*; as, *Argentea Proles*. 8. *Plants*; as, *Christus Vitis vera*. 9. *Beasts*;

as, *Latrant Oratores*. 10. *Human Parts*; as, *Est Os Concionis*. 11. *Manual Operations*; as, *Limare Scriptum*. 12. *Employments*; as, *Christus Pastor bonus*, &c. Walker.

OBS. V. FAULTS OF TROPEs.

Tropus est Verbi vel Sermonis à propriâ Significatione in aliam cum Virtute Mutatio. Quint.

Inst. 8. 6. The Faults of Tropes are therefore 9. viz. 1. *Perplexitas*; ut, *Charibdim bonorum, dixerim Voraginem potius*; *facilius enim ad ea quæ visa, quàm ad illa quæ audita sunt mentis oculi feruntur*. 2. *Durior Tropus*; ut, *Si quis olim M. Catone mortuo, dicat Senatam Pupillum relium*. 3. *Nimis frequens*; nam, ut *modicus atque opportunus Usus illustrat Orationem, ita frequens & obscurat, & tædio complet*. 4. *Major quàm res postulat*; ut, *Tempestas Commestationis*. 5. *Similitudo longe ducta*; ut, *Syrtim Patrimonii, libentius Scopulum dixerim*. 6. *Diffimilitudo*; *qualis est in illo Ennii, Cœli ingentes Fornices*. 7. *Compulsio*; ut, *Commestatio Tempestatis*. 8. *Nimis humilis*; ut, *Saxea Verruca*. Et

S E C T. I.

Of the CHIEF TROPEs in Language.

M. **A** TROPE, from *τρέπω*, *verto*, is the Elegant *Turning* or applying of a *Word* from it's native and *proper* to a *relative* improv'd Sense.

The

A N N O T A T I O N S.

Et 9. Obscœnitas. *Neque omnia quæ Poëtis permessa convenire Orationi putemus, nec enim Pastorem Populi cum Homero, nec Volucres pennis remigrare, cum Virgilio dixerim. See Cic. de Orat. 3. 163. & Quint. l. 8. c. 6.*

OBS. VI. **U**SE OF EPI-
THETS. Epithetis frequentius & liberius utuntur Poëtæ, quàm Oratores: namque illis satis est convenire Verbo, cui apponitur; & ita, Dentes albi, & humida Vina, apud eos non reprehenduntur, quæ apud Oratores redundant. Quod si Epitheta aliquid efficiat, ut in his, O abominandum Scelus, O deformem Libidinem, non redundat. Oratoribus exornantur autem Sententiæ Epithetis translatis; ut, Cupiditas effrænata, insanæ Substructiones; & aliis adjunctis Tropis, Turpis egestas, tristis Senectus. Unde sine Appositis, vel Epithetis, nuda & incompta est Oratio: sed ne ornentur multis, quia fit longa & impedita. See Arist. lib. 3. Rhet. c. 1. & Quint. lib. 8. c. 6.

OBS. VII. **T**HE DIFFERENCE between TROPEs, FIGURES and REPETITIONS. Figura, sicut Nominis ipso patet, est Confirmatio quædam Orationis remota à communi, & primum se offerenti, Ratione. Differt autem à Tropis Figura, quia propriis Verbis Figura fieri potest, quod in Tropos non cadit. See Quint. l. 6. c. 9. Repetitio, seu Verborum Figura, est in Verbo geminato in suâ Significatione manente. Cyp. Soarius. Vel, ut Cicero describit, est ejusdem Verbi crebra à primo Repetitio.

OBS. VIII. **T**HE USE AND ABUSE OF FIGURES. Si quis parcè, & cum Res poscit, Verborum Sententiarumque Figuris utatur, jucundiorē faciet Orationem. Qui verò immodicè, & sine Judicio eas adhibuerit, ipsam illam Gratiā Varietatis amittet. Danda igitur Opera est, ut nec multæ sint supra modum, nec ejusdem Generis, aut junctæ, aut frequentes: Quia Satietas, ut Paucitate earum, ita Multitudine quoque

30 RHETORIC MADE EASY, or

The CHIEF TROPES in Language are seven, a *Metaphor*, an *Allegory*, a *Metonymy*, a *Synecdoche*, an *Irony*, an *Hyperbole*, and a *Catachresis*.

Blackw. p.

- N. I. A METAPHOR for Words Resemblance brings. 106
 II. An ALLÉGORY *likens* Things to Things. 164
 III. A METONYMY Name for Name imposes, 166
 For Cause, Effect; for Subject, Adjunct chuses.
 And vice versâ.
 IV. SYNECDOCH the Whole with Part confounds. 170
 V. An IRONY *dissembling* slyly wounds. 176
 VI. HYPERBOLE in Speech the Truth *outflies*. 172
 VII. A CATACHRESIS Words *abus'd* applies. 179

N. B. The Numbers at the End of the Lines refer to the Pages in Mr. BLACKWELL's excellent *Introduction to the Classics*; where these Tropes are judiciously explain'd, and may, if the Teacher pleases, be read with much Profit to the Learner, before the *Explication* following.

THE

ANNOTATIONS.

quoque vitatur. See Cyp. Soarius; & Quint. l. 9. 3.

OBS. IX. THE NUMBER, NAMES, and Manner of Explaining Tropes, Figures, and Repetitions, was, is, and always will be uncertain. In Troporum Figurarumque Numero, Nominibus, ut & Naturâ explicandâ, usque adeo dissentiunt Authores vel Græci vel Latini, ut non modò inter se dissentiant, sed, quod majus est, Cicero ipse sibi discrepat. Nam, ut Quintilianus, lib. 9. c. 3. animad-

vertit, multas Figuras in tertia de Oratore Libro posuit, quas in Oratore postea scripto, quoniam de illis Mentionem non fecit, videtur repudiasse. Quasdam posuit inter Verborum Exornationes, quæ Sententiarum sunt Lumina: Quædam ne Figuræ quidem sunt. Non tamen est cur Quisquam vel illum vel alios Authores hæc de Causâ temerè reprehendat. Numerus enim illarum nec fuit olim certus, nec verò unquam esse poterit. Cujus Rei duas ego reperio Causas. Altera est, quòd novæ Figuræ, Quintiliano etiam

ELEMENTS OF ORATORY. 31

THE MEANING and DERIVATION of the Names or Terms, with Examples.

I. **M**ETAPHOR, Μεταφορά, a Transferring,
from μεταφέρω, transfero. **EXAMPLES.**
Thus Resemblances instead of proper Words may be
transfer'd from any Object in Nature; as, *The Lord*
is my Rock, that is, *Support*; Psalm xviii. 2. *Cæptis*
aspirate, i. e. *favete*; Ovid. Met. 1. *Tell that Fox*,
i. e. *Herod*; Luke xiii. 32. *Homerus Poëtarum Sol.*
Invidiæ Flamma. *Duo Fulmina Belli*; Virg. *Mens*
ferrea. *Aurea Ætas.* *Gemmant vites.* *Flos Nobil-*
itatis. *Læta Seges*; Virg. *Homo Homini Lupus.*
Expolire Orationem. *Dissuere Amicitiam.* *Lond-*
inium Caput Angliæ. *Æstus Irarum*; Virg. *Splen-*
dor Verborum. *Ingenii Flumen*, &c.—N. 1. No
Trope is more frequent or florid than the *Meta-*
phor; for it is a short and sprightly Resemblance
or *Similitude in one Word*, and may, as has been
hinted, be transfer'd or taken from any *Object of*
Sense whatever; but that of *Sight* is reckon'd most
lively. Hence *Odoror*, *Teneo*, *Gusto*, & *Audio*, are
often met with for *Intelligo*; tho' *Video*, *Cerno*, or
Perspicio much oftener. See 1 Kings x. 4. Hagg. i. 9.
1 Chron. xvi. 32. N. 2. It is by this *Trope* that
Christ in Scripture is call'd a *Vine*, *Door*, *Rock*,
Lamb, *Lion*, &c. And *Man*, a *Shadow*, *Flower*,
Grass, *Wolf*, *Bear*, *Dog*, &c.

II. ALLE-

ANNOTATIONS.

tiam Authore, fieri adhuc &
excogitari possunt. Altera, quod
tum Verborum, quam Sententia-
rum Figuræ non in Formas,
quarum certus, sed in Partes &
quasi Membra, quarum infinitior
est Numerus, Distribuantur. Cyp.
Soarius Rhet. lib. 3. c. 30.

OBS. X. **T**HE AU-
THOR'S
DISTRIBUTION of
Tropes, *Figures*, and *Turns*, has
been already spoken to. The
FIGURÆ METRICÆ
following, which he has rank'd
in the same Method with his
own

32 RHETORIC MADE EASY, or

II. ALLEGORY, Ἀλληγορία, a *Speaking differently from Meaning*, from ἄλλο, *aliud*, & ἀγορεύω, *palàm dico*. EXAMPLES. Thus when in conveying our Meaning under *disguis'd* Terms, we liken Things to Things by continued *Metaphors*, still speaking one Thing and meaning another; as, *Sine Cerere & Libero friget Venus*, i. e. *sine Pane & Vino friget Amor*; Ter. *Claudite jam Rivos, Pueri, sat Prata biberunt*, Leave off your Songs, my Boys, they have heard enough; Virg. *Et jam tempus Equùm spumantia solvere colla*; Virg. Geor. 4. *Forum aleatorium calefecimus*; Aug. apud Sueton. for *Studiosè multumque lusimus Aleâ*. O *Navis*, referent in *Mare* te novi *Fluctus*, &c. See *Hor. lib.*

ANNOTATIONS.

own, were compos'd by Mr. *N. BURTON* for the Use of *Durham School*, and are the *briefest, smoothest, most correct, and most expressive* of any extant. These, as the Author could not mend 'em, he here proposes to his own *Scholars*, as containing, like the *Iliad* in a *Nutshell*, a noble Fund of *Troposchematical* Knowledge; promising to each *Sixpence*, whoever he is, that will learn 'em by Heart, and repeat 'em to him with Understanding.

FIGURÆ RHETORICÆ & GRAMMATICÆ.

THE CHIEF TROPES.

DAT propriâ similem pro voce METAPHORA Vocem. Continuare Tropos solet ALLEGORIA plures. Cognato mutat METONYMIA Nomine Nomen: *Effecti Efficiens* vice fungitur, hujus & illud; Inventor notat Inventum, notat Autor Opusque; Materies Rem Signat, & Instrumenta Laborem; Finis pro Medio, Medium pro Fine locatur; Ponitur *Adjunctum* pro *Subiecto*, & vice versâ; Sunt Signatorum vice Signa, Locata Locorum; Et Locus Indigenas, & quæ sunt gesta notabit. Confundit Totum Partemque SYNECDOCHE duplex. IRONIA Jocis contraria signat acutis. Augens vel minuens transcendit HYPERBOLE Verum. Vocibus impropriis gaudet CATACHRESIS abuti.

OTHER

ELEMENTS OF ORATORY. 33

lib. i. Od. 14. See also Eccles. xii. 5, 6. Psalm. cx. 1. Matt. xv. 11. Jer. xxiii. 5, 6. Job xxix. 6. Prov. xxiii. 27.—N. To the Allegory may be refer'd all Apologues, such as Æsop's Fables and all others, the Parables of Scripture and all others, the Canticles or Song of Solomon; also all ÆNIGMA's (from αἰνέσκειν, obscure significo) or Riddles; as, Dic quibus in Terris, & eris mihi magnus Apollo, Tres pateat Cæli Spatium non amplius Ulnas. Answ. At the Bottom of a Well. Dic quibus in Terris inscripti Nomina Regum Nascantur Flores. Answ. Pecunia nascatur ubique; Virg. Ecl. 3. Filiolas Cadmi profert Nilotis Arundo; Quas ferit è Cnidio distillans Sepia Nodo: that is, Paper brings forth Letters, which Ink dropping from a Pen begets. See Gen. xl. and xli. Dan. iv. 10, 11. &c. Judg. xiv. 14. Isa. xi. 1, 2. &c. PARCEMIA, Παροιμία, a Proverb; as, Æthiopem aut Laterem lavare, means, To labour in vain. Lupum auribus teneo; Ter. &c. may be also refer'd to the Allegory. See Ezek. xvi. 44. Prov. xiv. 4. Jer. xxxi. 29. &c.

III. METO-

A N N O T A T I O N S.

OTHER TROPES in the Order they're mention'd.

ÆNIGMA obscuris involvit Senſa Loquelis.
 Præmonet experto bene nota PARCEMIA Diſto.
 Dat plures in Voce Tropos METALEPSIS eâdem.
 Perſonis aliud facit ANTONOMASIA Nomen.
 Hoſtibus inſultat Diſtis SARCASMUS amaris.
 Hoſtili mordens DIASYRMUS Scommate lædit.
 Dat CHARIENTISMUS minitanti mollia Verba.
 Urbano meritos Sale defricat ASTEISMUS.
 Te MYCTERISMUS Naſo ſuſpenderit adunco.
 MIMESIS ridens imitatur Verba loquentis.
 Verum magnificans AUXESIS tollit & auget.
 Vera TAPEINOSIS tenuat minuitque premendo.
 A Sonitu Voces ONOMATOPŒIA fingit.
 Oppoſitas Rebus Voces ANTIPHRAſIS aptat.
 Fortius affirmat LITOTES adverſa negando.
 Alternis Caſu ſubmutat HYPALLAGE Caſum.
 Turpem EUPHEMISMUS Rem Nomine velat honeſto.
 Membra Pathoſque Deo transfert ANTHROPOPATHIA.

34 RHETORIC MADE EASY, or

III. METONYMY, Μετωνυμία, a Putting of Name for Name, from μετὰ, trans, & ὄνομα, nomen. EXAMPLES. Thus, by means of their mutual Relation, 1. The Name of the Cause is put for the Effect; as, The Efficient Cause, Mars, i. e. War, rages. Read Horace, i. e. his Writings; Philologus. Quo ambulas tu qui Vulcanum in Cornu conclusum geris; Plaut. See Luke xvi. 29. Valet Linguâ, i. e. Sermone. Vide Manum ejus, i. e. Scripturam. The Material Cause; as, Pinus for Navis; Ovid. Meditaris Avenâ, i. e. Fistulâ; Virg. Æs, Argentum, Aurum, for Nummus æreus, &c. Ferrum pro Gladio. The Means for the End, Quo Sidere terram vertere; Virg. Geor. 1. 2. The Effect is put for the Cause; as, Pallida Mors, quia pallidos reddit; Hor. Ira cæca. Adolescentia hilaris. Segne Otium. Serta mihi Phyllis legeres, pro Floribus; Virg. Quas meruit pœnas jam dedit illud Opus,

ANNOTATIONS. THE CHIEF FIGURES.

ECPHONESIS amat Motus Clamore ciere.
Quid dicat, quid agat, dubitat pendens APORIA.
Verba EPANORTHOSIS revocans addensque reformat.
APOSIOPESIS reticet, Remque innuit omnem.
Rem negat APOPHASIS, quam transgreditur PARALEIPSIS.
Sermonem hinc illic convertit APOSTROPHE currens.
Transpositas à se disjungit ANASTROPHE Voces.
Urget EROTESIS, poterat quæ dicere quærens.
PROLEPSIS nondum quæ sunt objecta refutat.
Agnoscit SYNCHORESIS quæ Crimina non sunt.
Hinc amat ornatè transire METABASIS illic.
PERIPHRAESIS Verbis Rem pluribus explicat unam.
Verba CLIMAX repetit Gradibus quoque pergit eundo.
DIALYTON Nexus aufert, POLYSYNDETON infert;
OXYMORON erit quasi Contradictio vera.
Librat in Antithesis contraria ENANTIOSIS.
Comparat assimulans Rem Re PARABOLA duplex:
Proponit PROTASIS, respondet APODOSIS illi.
Ipsam Luminibus Rem subjicit HYPOTYPOSIS.
Largitur Linguam PROSOPOPCEIA mutis.
Narratum claudit, vel EPIPHONEMA probatum.

ELEMENTS OF ORATORY. 35

Opus, i. e. *Ovidius Effector Operis*. *Ego te*, *Scelus*, *ulciscar*, i. e. *Sceleste*; *Ter*. The End for the Means, *Quis aris imponat Honorem*; *Virg.* 3. *The Subject is put for the Adjunct*. (N. The Meaning of *Adjunct* is *some Circumstance* or *Appendage* belonging to or depending on the *Subject* or chief Thing as it's Seat); as, *He has a good Heart*, i. e. *Courage*. *Continens pro Contento*, as *Drink this Cup*, i. e. *this Wine*; 1 *Cor.* xi. 26. *Locus pro Incolis*, as, *Invadunt Urbem vino somnoque sepultam*, i. e. *Incolas*; *Virg.* *Bibet Germania Tigrim*; *Virg.* *Locus pro Locatis*, as, *The Church*, i. e. *Religion*, *forbids it*. *Possessor pro Possesso*, as *Jam proximus ardet Ucalegon*, i. e. *Ucalegonis Domus*; *Virg.* *Æn.* 2. *Dux pro Exercitu*, as, *Annibal victus fuit*, i. e. *Annibalis Exercitus*. *Patronus pro Cliente*, as, *Nego me restitutum esse*, i. e. *Clientem meum*; *Cic.* *Ante focum si Frigus erit, si Messis in umbrâ*, i. e. *Hyems & Æstas*; *Virg.* *Signatum pro Signo*, as, *Orphea-que in medio posuit*, i. e. *Signum Orphei*; *Virg.* *Ecl.* 3. 4. *The Adjunct is put for the Subject*; as, *Virtutem incolumem odimus*, i. e. *Viros Virtute præditos*; *Hor.*

Con-

A N N O T A T I O N S.

OTHER FIGURES in the Order they're mention'd.

M Iratur *THAUMASMUS*, & optat mobilis *EUCHE*.
 Devovet *ARA*, Preces effundit blanda *DEESIS*.
 Efficitum instituit Sermonem *DIALOGISMUS*.
 Quid *SYMBouleusis*, faciendum est, consulit Hostem.
 Hostili jugulat pugnans *ANTISTROPHE* Telo.
 Hosti Argumentum concedit *EPITROPE* vanum.
 Quæ lædunt Hostem quoque *PAROMOLOGIA* ponit.
 Digrediens jucunda Scopo *PARECBASIS* errat.
 Vult *ANACHORESIS*, repetens modo Dicta, reverti.
 Principio revocat Sermones *EPANACLESIS*.
 Quæ dici poterant, ea rejicit *APODIOXIS*.
ANABASIS summum scandens ascendit ab imo.
CATABASIS summo remeans descendit ad imum.
SYNCECEIOSIS contraria cogit eodem.
ANTITHETON sibimet Sentu contraria jungit.
 Illustrans secum contraria *SYMBOLE* confert.
 Explicat imparibus collata *DIAPHORA* Rebus.

36 RHETORIC MADE EASY, or

Contentum pro Continente, as, *Vina coronat*, i. e. *Craterem Vina continentem*; Virg. *Æn.* 1. *Huic consilio palmam do*; Ter. *Nulla unquam Ætas de Laudibus tuis conticescet*, i. e. *Homines nullius ætatis*; Cic. *pro Marc.* *Signum pro Signato*, as, *Cedant Arma Togæ*, i. e. *Bellum Paci*; Cic. *Locutum pro Loco*, as, *Quæsumus te in omnibus Libellis*, i. e. *Bibliothecis*; Catul. *Carm.* 56. *Vixerunt*, i. e. *mortui sunt*. *Funus* for *Mors*. &c. See *Ezek.* vii. 15. *Numb.* xxxii. 23. *Psalms* cv. 18. *Gen.* iv. 25. *Jam.* iii. 8. *Exod.* xv. 6. 2 *Kings*, iv. 40. *Gen.* xxxix. 4. *Matth.* xxvi. 26. *Gen.* xlix. 10. *Josh.* xi. 21. *Phil.* iii. 3.—N. METALEPSIS, or *Transumption*, from *μετά*, *trans*, & *λαμβάνω*, *sumo*, is a Species of the *Metonymy*, where the *Trope* is *far-fetch'd* or multiplied; *Tropus rarissimus* & *maxime improprius*; Quint. 8. 5. Thus, *Post aliquot mea regna videns mirabor Aristas*; Virg. *Ecl.* 1. *Ubi per Aristas*, *spicas*; per *spicas*, *segetes*; per *segetes*, *ætates*; per *ætates*, *Annos*. intelligimus. See *Lam.* iv. 4. ANTONOMASIA, from *ἀντί*, *pro*, & *ὄνομα*, *nomen*, the Exchange of *Common Names*

ANNOTATIONS.

FIGURES of less Note.

RES simul accumulans diversas congerit HIRMUS.
 Propositum propriis probat ÆTIOLOGIA Causis.
 Ordine transverso commutat ENALLAGE Voces.
 HENDIADI Verbis Res dicitur unica binis.
 SYNCHYSIS invertit Seriem Syntaxeos omnem.
 Quæ Res præcedunt post-HYSTEROLOGIA-ponit.
 Explanat totum partes numerando MERISMUS.
 Historiâ simili PARADEIGMA illustrat, & urget.
 Complet Particulis Voces in Fine PARELCON.
 Vix licitas effert audax PARRHESIA Voces.
 Omnes designat GNOME, huncce NOEMA vel illum.
 Sermonum Tenebras bene dissipat EXEGESIS.
 Rem solvens dubiam præmissa PROECTHESIS infert.
 Singula distinctis HYPOZEUXIS Vocibus ornat.
 Æquat Syllabicis ISOCOLON Commata-Membris.
 PÆANISMUS amat lætari, & Gaudia quærit.
 Insperati aliquid PARADOXON subjicit hærens.

GRAMMA-

ELEMENTS OF ORATORY. 37

Names for Proper, and the contrary, is also a Branch of the *Metonymy*; as, *Sardanapalus* for *Homo libidinosus*; *Nero* for *Homo crudelis*; *Aristides* for *justus*; *Cræsus* for *dives*; *Mæcenas* for *patronus*; *Thraſo* for a *Boaster*. So *Omnipotens* for *Deus*; *Pænus* for *Hannibal*; *Poëta* for *Virgil*; *Ora- tor* for *Cicero*. *Irus* & est subito, qui modo *Cræ- sus* erat; *Ovid.* *Qui Curios simulant* & *Baccha- nalia vivunt*; *Juv. Sat. 3.* See *Matth. xxi. 3.* *John xi. 28.* *Matth. ix. 6.* &c.

IV. SY-

A N N O T A T I O N S.

GRAMMATICAL FIGURES.

MUtatur propriæ METAPLASMO Syllaba Vocis.
 Principio PROTHESIS superaddit, APHÆRESIS aufert.
 SYNCOPE de Medio trudit, sed EPENTHESIS indit.
 APOCOPE demit Fini PARAGOGÉ quod addit.
 METATHESIS de sede movens Elementa reponit:
 ANTISTOICHON & ANTITHESIS Elementa refingunt.
 TMESIS compositam solet in duo scindere Vocem.
 ANTIMERIA solet pro Parte ponere Partem.
 Deficit ELLIPSIS, Verbis PLEONASMUS abundat.
 Substantiva duo Casu APPONUNTUR eodem.
 EVOCAT ad primam se tertia, five secundam.
 Adhibet indignum SYLLEPSIS sub magè digno.
 PROLEPSIS Vocem de Partibus innuit unam.
 Plura uni Adjecto aut Verbo dat Nomina ZEUGMA.
 SYNTHESIS est Structurâ incongrua, congrua Sensu.
 Casum ANTIPTOSIS pro Casu ponere gaudet.
 Ob *κατὰ* suppressum Quartoque SYNECDOCHE gaudet.
 Priscè ARCHAISMUS loquitur, Græcè HELLENISMUS.
 Ante H Vocales, vel se SYNALCEPHA revellit.
 M capit & sociam ECTHLIPSIS: S sustulit olim.
 Conficit ex binis contracta SYNÆRESIS unam.
 Dividit in binas resoluta DIÆRESIS unam.
 Finalem CÆSURA brevem producere gaudet.
 SYSTOLE corripit, extenditque DIASTOLE Tempus.
 Membrum interposito Sermonē PARENTHESIS auget.
 Lineolâ Voces diversas copulat HYPHEN.
 DIALYSIS mediam transfert in proxima Vocem.
 Syllaba five etiam Pes deficit ACATALEXI.
 Vel Pede vel Membris HYPERCATALEXIS abundat.
 ANTIPODIA Pedum Mensuras innovat æquas.
 Commate distinguit mediam HYPODIASTOLE Vocem.
 Hebræas Phrases imitabitur HEBRAISMUS.

CHIEF

38 RHETORIC MADE EASY, or

IV. SYNECDOCHE, *Συνεχδοχή*, *Comprehension*, from *συνεχδέχομαι*, *comprehendo*. EXAM-
PLES. 1. Where a *Part* is taken for the *Whole* ;
Animâque litandum Argolicâ ; Virg. *Æn.* 2. for *Ho-*
mine Argolico. Give us this Day our daily Bread.
So *Mucro* is put for *Gladius*, *Tectum* for *Domus*,
Tela for *Arma*, *Hyems* for *Annus*, *Auster* for *Ven-*
tus. *Hostis habet muros*, for *Hostes* ; Virg. *Plus*
millies audiri ; Ter. *Sexcenta licet ejusmodi proferre*,
for an *Indefinite Number* ; Cic. 2. Where the
Whole is taken for a *Part* ; as, *They have taken*
away my Lord, meaning only the *Body of Jesus* ;
John xx. 13. So *Virtus* is us'd for *Fortitudo*, *Ales*
for *Aquila*, *Elephantus* for *Ebur*, *Quadrupes* for
Equus, *Colour* for *Redness*, *Atrides* for *Agamem-*
non or *Menelaus*. *Pabula gustâssent Trojæ*, *Xan-*
thumque bibissent, i. e. *partem Pabubli & partem*
Xanthi fluvii ; Virg. *Nos populo imposuimus*, &
Oratores visi sumus. *Sequemur Stoicos* ; Cic. de se.
&c. Which last Examples are call'd COINOTES,
Communication, from *κοινὸς*, *communis*. See 1 Cor.
x. 9. For *Synecdoche*, see Gen. xii. 5. Matth. viii. 8.
Isa. i. 3. Job xiv. 1. Mark xvi. 15. Gen. vi. 12.
2 Pet. iii. 6. Jer. viii. 7. Rom. iii. 28. &c.

V. IRONY,

ANNOTATIONS.

CHIEF TURNS or REPETITIONS.

UNAM diversis Frontem dat ANAPHORA Membris.
Unum diversis Finem dat EPISTROPHE Membris.
Incipit & finit pariter duo SYMPLOCE Membra.
Confirmat Vocem repetens EPIZEUXIS eandem.
Voce ANADIPLOSIS quâ finit incipit ipsâ.
Hic dat Principium, Finem EPANALEPSIS & illic.
Inverso repetens dat EPANODOS ordine Voces.
Verba PLOCE repetit paulum mutantia Sensus.
Nomen idem variis POLYPTOTON Casibus effert.
Dat varium Sensus Voci ANTANACLASIS eidem.
PARANOMASIA alludit Sonitumque imitatur.
Naturæ ejusdem sibi Verba PAREGMENON addit.
Conjungit pariles Fines HOMOIOTELEUTON.
Iisdem plura facit SYNONIMIA Nomina Rebus.

REPE-

ELEMENTS OF ORATORY. 39

V. IRONY, Εἰρωνεία, *Diffimulation*, from εἰρωνεύομαι, *diffimulo*. EXAMPLES. Thus, as when *sneeringly* we intend the Contrary to what we speak, which may be perceiv'd either by the *Accent* of the Voice, *Character* of the Person, or *Nature* of the Thing, as, *Id populus curat scilicet*; Ter. *O salve bone Vir, curasti probè*! Ter. *Egregiam vero Laudem, & Spolia ampla refertis, Tuque tuusque Puer*; Virg. *Tum credo cum me arbustum videre Miconis, Atque malâ vites incidere falce novellas*; Virg. Ecl. 3. *Integritas tua te purgabit, mibi crede, Pudor eripuit, Vita anteacta servavit*; Cic. in *Clodium improbum*. In like Manner may we call an Harlot *Penelope*, or a Fool *Solomon*. See *Matth. xxvi. 50. Gen. iii. 22. 2 Sam. vi. 20. Judg. x. 14. Matth. xxvi. 45: 1 Kings xviii. 27. Job xii. 2. Eccl. xi. 9.*—N. To an *Irony* in some Sense may be refer'd the Six following, viz. 1. SARCASMUS, from σαρκάζω, *Carnes detrabo*, a doglike *Insult* over One dead or dying; as, *Hail King of the Jews*! *Matth. xxvii.* See also *Mark xv. 31, 32. Nabum iii. 14. Psalm cxxxvii. 3. Satia te Sanguine, Cyre*! *Justin. I, verbis Virtutem illude superbis*! Virg. *Æn. 9. Hinc Nuncius ibis Pelidæ referens*! Virg. 2. DIASYRMUS, a *Reproach*, from διασύρω, *convitior*; as, *Interstrepit Anser Olores*; Virg. *Largâ quidem semper, Drance, tibi copia fandi, Tunc cum bella manus poscunt*; Virg. *Æn. 11. 3. CHARIENTISMUS,*

A N N O T A T I O N S.

REPETITIONS of less Note.

HOMOIOTOTON Casus conjungit eosdem.
 Commata plura uno dabit EXERGASIA Sensu.
 Inversis vertit Sensem ANTIMETABOLE Verbis.
 Disjunctis negat hoc, hoc PARADIASTOLE dicit.
 Tota Intervallis dat EPIMONE Carmina certis.
 Membrorum primum mediumque MESARCHIA supplet.
 MESOTELEUTON inest medio finique duorum.
 Infert Verba eadem mediis MESOPHONIA Membris.
 TAUTOTES in certis Vocem integrat Intervallis.

40 RHETORIC MADE EASY, or

TISMUS, a *smoothing Joke*, from χαρίεις, *gratiosus*; as, *Bona verba quæso*; Ter. 4. **ASTEISMUS**, a *polite Banter*, from ἀσείῳ, *urbanus*; as, *Qui Bavium non odit amet tua carmina Mævi*; *Atque idem jungat Vulpes & mulgeat Hircos*; Virg. 5. **MYCTERISMUS**, a *Turning up the Nose*, from μυκτῆρ, *Nasus*; as, *Di meliora!* which is also call'd **CHLEUASMUS**, an *antic Jeer*. See Luke xvi. 14. 6. **MIMESIS**, a *Mimicking*, &c. from μιμέομαι, *imitor*; as, *Fingunt—Fuit olim quidam senex Mercator: navem is fregit apud Andrum, &c.* Ter. *At ego nesciebam, quorsum tu ires; Parvula hinc est abrepta, eduxit Mater pro sua, &c.* Ter. Eun. *Postremo tanquam in speculum, in patinas, Demea, inspicere jubeo, & moneo quid facti usus sit*; Ter. *Adelph.* See Psalm ii. 3. 1 Cor. xv. 32. Isa. xxviii. 15. Micah iii. 11. &c.

VI. HYPERBOLE, ὑπερβολή, an *Over-shooting*, from ὑπέρ, *super*, & βάλλω, *jacio*. **EXAMPLES**. Thus we may overshoot the Truth by **AUXESIS** or **EPAUXESIS**, *Increasing*; as, *Candidior Cycnis*; Virg. Ecl. 7. *Pice nigrior. Pisce sanior. Ocyor Aurâ.* See Gen. xi. 4. Or by **MEIOSIS**, or **TAPEINOSIS**, or **HYSTERESIS**, *Diminishing*; as, *Talpâ cæcior. Phœnice rarior. Iro pauperior. Limace tardior.* &c. See Job xxv. 6. *The Giant's lofty Head o'er-top'd the Clouds*; Virg. *Æn.* 3. 619. *Dum comuntur Annus est*; Ter. *Vix ossibus hærent*; Virg. *Gemini-que minantur in Cælum Scopuli*; Virg. *Polyphemus's Love-Song* in Ovid is made up of *Hyperboles*, *Candidior folio nivei Galatea ligustri, Floridior prato,* &c. See Met. 13. *Jam jam tacturos Tartara nigra putes*; Ovid. *Trist.* See Job xxxix. 19. Gen. xli. 47. Exod. viii. 17. Judg. xx. 16. 2 Sam. i. 23. Gen. xxxii. 12. Deut. ix. 1. Psalm cvii. 26. John xxi. 25. 1 Sam. xxv. 37. Luke x. 15. &c.

VII. CATA-

ELEMENTS OF ORATORY. 41

VII. CATACHRESIS, Κατάχρησις, an Abuse, from καταχράομαι, abutor. EXAMPLES. Thus when an Improper Term is boldly us'd for a Proper; as, *Vir Gregis ipse Caper deerraverat*, i. e. *Dux Gregis*; Virg. *Instar montis equum divinâ Palladis arte Ædificant*; Virg. *Equitare in Arundine longo*; Hor. *Uxores olentis Mariti*, i. e. *Capræ*; Hor. *Capitis Nives*, i. e. *cani Capilli*; Hor. A Glass Inkhorn. A Wooden Tombstone. *Pro-missi Ultorem*, i. e. *minatus sum*; Virg. *Æn. 1. Breve Liliū*, i. e. *non diuturnum*; Hor. See Rev. i. 12. *Hosea iv. 8. Deut. xxxii. 14. Psalm cxxxvii. 5. Jer. xvi. 10. Lev. xxvi. 30. Exod. xxiii. 19. &c.* Si in *Catachresi* quid *durius* finxeris, præmunies dicendo, *Ut ita dicam, Si licet dicere, Quodammodo, Permitte mihi sic dicere. &c.*

I'll beg leave to conclude my *Explication* of these Tropes in the Words of the elegant and very judicious Mr. BLACKWALL.

“ By this short Account 'tis plain, that there is a general Analogy and Relation between all Tropes, and that in all of them a Man uses a foreign or strange Word instead of a proper one; and therefore says one thing, and means something different. When he says one thing and means another almost the same, 'tis a *Synecdoche*: When he says one thing and means another mutually depending, 'tis a *Metonymy*: When he says one thing and means another opposite or contrary, 'tis an *Irony*: When he says one thing and means another like to it, it is a *Metaphor*: A *Metaphor* continued and often repeated becomes an *Allegory*: A *Metaphor* carried to a great Degree of Boldness is an *Hyperbole*; and when at first Sound it seems a little harsh and shocking, and may be imagin'd to carry some Impropriety in it, 'tis a *Catachresis*.” *Introd. to Class. p. 181.*

42 RHETORIC MADE EASY, or

N. RHETORICIANS sometimes, but somewhat *improperly*, enumerate the Seven following as Tropes or Affections of Tropes, viz. 1. ONOMATOPŒIA, a Coining a Word from the Sound, from ὄνομα, *nomen*, & ποιέω, *facio*; as, *Balare*, grunnire, boare, binnire, *Hurliburly*, *lumbering*, *rattling*, *blustering*. *Bombalio*, clangor, stridor, tarantara, murmur. 2. ANTIPHRAISIS, a Speaking-contrary, from ἀντί, *contra*, & φράζω, *loquor*; thus, *War* is called *Bellum*, quòd minimè fit bellum; the Fates *Parcæ*, quia nemini parcut; a Grove *Lucus*, quòd minimè luceat. 3. LITOTES, a Lessening, from λιτός, *tenuis*, whereby a slight Denial makes a strong Affirmation; as, *Non laudo*, that is, *reprehendo*; Ter. Andr. *Nec munera curat Alexis*, this is, *maxime spernit*; Virg. Ecl. 2. *Munera nec sperno*, that is, *lubens accipio*; Æn. 7. *Est qui nec veteris pocula Massici spernit*, that is, *magnoperè amat*; Hor. See 1 Cor. x. 5. Psalm li. 17. Psalm ix. 12. Job xxxi. 17. &c. 4. ACCISMUS, a Feign'd Refusal, from ἀκκίζωμαι, *simulatè recuso*; as, *No, I thank you*. See Gen. xix. 2. 5. HYPALLAGE, a Changing the Order of Words, from ὑπὸ, *sub*, & ἀλλὰτῶ, *muto*; as, *In nova fert animus mutatas dicere Formas Corpora*, for, *Corpora mutata in novas Formas*; Ovid. *Necdum illis Labra admovi*, for, *illa Labris*; Virg. Ecl. 3. *Dare classibus Austros*, for, *Classes Austris*; Virg. Æn. 3. 6. EUPHEMISMUS, a Putting a Gloss on a Thing, from εὖ, *bene*, & φημί, *dico*; call'd also CHROMA, a Colouring; as, *Surely he covereth his Feet*, i. e. *Certè purgat Alvum*; Judg. iii. 24. *Ibo quòd saturi solent*, i. e. *ad exonerandam Alvum seu Vesicam*. So *excessit* or *decessit* for *obiit*. *Itane Chrysis?* hem! *Nos quidem pol miseras perdidit*; Ter. Andr. See Josh. xxiii. 14. and 2 Tim. iv. 14. 7. ANTHROPOPATHIA, *Humane Parts and Passions*

ELEMENTS OF ORATORY. 43

sons from Resemblance ascrib'd to God, from ἄνθρωπος, *Homo*, & πάθος, *Passio*; as, The *Eyes* of the Lord are upon the Righteous, and his *Ears* are open unto their Cry; *Psalms* xxxiv. 15. See *Psalms* cxvi. 15. *Psalms* xi. 4. *Psalms* xvii. 8. &c.

O. That the *young Student* mayn't make use of *Tropes* but where they'll come in *seasonably*, and with *Advantage*, he is to observe that---The **FAULTS OF TROPES** are *Nine*----

Of TROPES Perplex¹, Harsh², Frequent³, Swoln⁴, Fetch'd-far⁵,
Ill-representing⁶, Forc'd⁷, Low⁸, Lewd⁹, beware.

SECT. II.

Of the **CHIEF** and most moving **FIGURES** of Speech.

P. **A** FIGURE, from *fungo*, to fashion, is the Fashioning and *Dress of Speech*; or, an Emphatical Manner of Speaking, different from the Way that is ordinary and natural: expressing either a *Passion*, or containing a *Beauty*.

44 RHETORIC MADE EASY, or

Q. THE PRINCIPAL and most moving
FIGURES in *Speech* are twenty, viz.

	Blackw. p.
I. An ECPHONESIS movingly <i>exclaims</i> .	189
II. An APORIA <i>Doubts</i> and <i>Questions</i> frames.	191
III. EPANORTHOSIS, to enhance, <i>corrects</i> .	192
IV. APOSIOPESIS, <i>pausing</i> , Thoughts rejects.	194
V. APOPHASIS, t'enforce, <i>slights</i> or says less.	195
VI. APOSTROPHE <i>turns off</i> to make Address.	197
VII. ANASTROPHE Suspence by <i>Inversion</i> deals.	200
VIII. An EROTESIS <i>asks</i> , debates, appeals.	203, 205
IX. PROLEPSIS, to <i>prevent</i> , Objections <i>feigns</i> .	206
X. A SYNCHORESIS <i>grants</i> , and Conquest gains.	207
XI. METABASIS from Thing to Thing <i>proceeds</i> .	{ ²⁵⁶ , 260
XII. PERIPHRAISIS <i>uses more</i> Words than needs.	216
XIII. A CLIMAX amplifies by strict <i>Gradation</i> .	{ ²¹⁹ , 223
XIV. ASYNDETON drops <i>and thro'</i> Haste or Passion.	224
XV. An OXYMORON mingles <i>Contraries</i> .	227
XVI. ENANTIOSIS <i>Oppositions</i> tries.	228
XVII. PARABOLE in <i>Similes</i> is rise.	231
XVIII. HYPOTYPOSIS <i>paints</i> Things to the Life.	{ ²³⁸ , ²⁴⁵ , 254
XIX. PROSOPOPEIA <i>feigns a Person</i> speaks.	247
XX. EPIPHONEMA <i>Annotations</i> makes.	264, 267

THE MEANING and DERIVATION of the Names or Terms, with Examples.

ECPHONESIS, Ἐκφώνησις, an *Exclamation*,
from ἐκφώνεω, *exclamo*. EXAMPLES,
O Clementiam admirabilem! Cic. *pro Marc*. O
Scelus! O Pestis! O Labes! Cic. *in Pis*. O Cœ-
lum!

ELEMENTS OF ORATORY. 45

lum! O Terra! O Maria Neptuni! *Ter. Adelpb.*
 O Populares! Ecquis me hodie fortunatior? *Ter.*
Eun. O utinam tunc, cum Lacedæmona classe
 petebat, Obrutus infanis esset adulter aquis! *Ovid.*
Ep. 1. Dī tibi—Præmia digna ferant; *Virg. Æn. 1.*
 O miserum me! consumptis enim Lachrymis, in-
 fixus tamen Pectori hæret Dolor; *Cic. Phil.* My
 God! My God! why hast thou forsaken me?
Matth. xxvii. 46. See also *Psalm lxxxiv. 1.* —
 N. This *Figure* is also called ANAPHONEMA,
 from ἀναφωνέω, exclamation. When *Admiration* is ex-
 press'd, 'tis call'd THAUMASMUS, from θαυμά-
 ζω, *admiror*; as, O curas hominum! *Quantum est*
in rebus inane? *Perf.* When any Good is wish'd
 or pray'd for, 'tis call'd EUCHÊ or VOTUM,
 from εὐχομαι, *precor*; as, O utinam possem populos
 reparare paternis Artibus! *Ovid.* When a *Curse*
 is express'd, or an Evil wish'd, 'tis call'd APEU-
 CHÊ, from ἀπὸ, & εὐχὴ, *votum*, or ARA or
 EXECRATIO, from ἀρᾶμαι, *imprecor*, or MI-
 SOS, from μίσος, *odium*; as, Dii isti Segulio male
 faciant! *Cic.* Dii illum Dæque senium perdant,
 meque adeò—*Ter.* When *Intreaty* is made use of,
 'tis call'd DEESIS or OBSECRATIO, from
 δέομαι, *precor*; as, Quod ego per hanc te dextram
 oro; *Ter.* When any *bad Presage* is wish'd to be
 averted, 'tis call'd ABOMINATIO; as, Quod
 Dii omen avertant! Quod ego abominor! Procul
 omen abesto! Procul hæc avertant Fata! Quod Dii
 prohibeant! Dī meliora piis! Dī talem à terris aver-
 tite Pestem; *Virg.*—See *Rom. xi. 33.* *Acts xiii. 10.*
Jer. xlv. 4. *Rom. vii. 24.* *Isai. lxiv. 1.* *Psalm lv. 6.*
Luke xiii. 34. *Gal. iii. 1.* *Mark xv. 29.* *1 Cor. xv.*
55. *1 Tim. vi. 11.*

II. APORIA, Ἀπορία, a *Doubting*, from ἀπορέομαι,
perplexus sum; AS, Quò me miser conferam? quò
 vertam? in Capitoliumne? at Fratis sanguine re-
 dundat: an Domum? Matremne ut miseram,
 lamen-

46 RHETORIC MADE EASY, or

lamentantemque videam, & abjectam? *Cic. de Grach.* Eloquar an Sileam? *Virg.* Quid faciam? roger anne rogem? quid deinde rogabo; *Virg.* Quid igitur faciam miser? dicam huic, an non? *Ter. Eun.* See *Luke* xvi. 3. En quid agam! rursusne Procos irrita priores Experiar? &c. *Virg. Æn.* 4. See also a remarkable *Aporia* in *Ovid. Met.* 8. where *Althæa* deliberates of her Son *Meleager's* Death, &c. Revocat; redeam? non, si me obsecret; *Ter. Eun.*—*N.* When a *Figure* thus objects and answers, 'tis said to be in **DIALOGISMO**; otherwise in **LOGISMO**. *N.* *Aporia* is call'd also **DIAPORESIS**. See *Phil.* i. 22, 23. *Psalms* cxxxix. 7. *Lam.* ii. 13. *Rom.* vii. 24, 25. &c.

III. EPANORTHOSIS, Ἐπανόρθωσις, *Correction*, from ἐπανορθόω, *corrigo*; **AS**, Sed nimis urgeo; commoveri videtur Adolefcens; *Cic. pro Lig.* Filium unicum adolefcentulum habeo: ah quid dixi? habere me? Imo habui; *Ter. Heaut.* Amplexabantur Inimicum meum, meum autem? imo vero Legum, Patriæ, Bonorum omnium; *Cic. Ep.* 1. Quas ille Leges, si modo Leges nominandæ, ac non Faces Urbis, & Pestes Reipublicæ; *Cic. pro Mil.* See also *Rom.* viii. 34. and *Acts* xxvi. *Credisne Rex Agrippa? scio te credere.* See *Gal.* iv. 9. 1 *Cor.* xv. 10. *Isa.* xlix. 15. *Luke* xi. 27, 28. &c.

IV. APOSIOPESIS, Ἀποσιώπησις, *Suppression*, from ἀποσιωπάω, *obticeo*; **AS**, Ego te, furcifer, si vivo; *Ter. Eun.* Quos ego—sed præstat motos componere fluctus; *Virg. Æn.* 1. Quem quidem ego si sensero—Sed opus est Verbis; *Ter. Andr.* Si quis me quærit rufus—Præsto est, define; *Ter. Phorm.* De nostrum enim omnium—non audeo totum dicere; *Cic.* See also 2 *Cor.* xii. 6. *Psalms* vi. 4. *Luke* xix. 42. 1 *Kings* xxi. 7. *John* xii. 27. &c.

V. APOPHASIS, Ἀπόφασις, *Omission*, from ἀπό, *ab*, & φάω, *dico*; It's usual Forms are, *Omitto*,
tacea,

ELEMENTS OF ORATORY. 47

taceo, fileo, relinquam, mitto, prætermitto, prætereo, &c. AS, Mitto illam primam libidinis injuriam, mitto nefarias generi nuptias, mitto cupiditate matris expulſam matrimonio filiam; *Cic. pro Cluent.* Non agam tecum ſummo Jure; non dicam, quod fortasſe obtinerem; *Cic.* Non referam ignaviam, & alia magis ſceleſta, quorum penitere oportet: taceo furta, &c. Nec ea dico, quæ ſi dicam, tamen infirmare non poſſis; *Cic. Ver. 1.*—Note, this *Figure* is often called **PARALEIPSIS**, a *Paſſing-over*, from παραλείβω, *prætermitto*; and ſometimes **PARASIOPEISIS**, a *Concealing*, from παρασιωπάω, *reticeo*. See *Philem. ver. 19.*

VI. APOSTROPHE, Ἀποστροφὴ, *Adreſs or Turning aſide*, from ἀπὸ, *ab*, & ἐπέφω, *verto*; AS, Di cœptis (nam vos mutâſtis & illas) aſpirate: *Ovid. Met. 1.* Vos enim, Albani tumuli, atque luci, vos, inquam, imploro atque obteſtor; *Cic. pro Milon.* Muſa mihi cauſas memora; *Virg. Æn. 1.* Vi poſtitur: Quid non mortalia Pectora cogis Auri ſacra Fames? *Virg.* Vos, vos appello fortiffimi viri, qui multum pro Patriâ Sanguinem effudiſtis; *Cic. pro Milon.* Vos ô clariffima Mundi Lumina; *Virg.* Et vos, ô Lauri, carpam, & te proxima Myrte; *Virg.* Munera Bacche tua; *Virg.* Unguibus, Accipiter, ſaucia facta tuis; *Ovid. Trift.* See alſo a moſt beautiful *Apoſtrophe* in *Tully's fifth Tuſc. Queſtion*, O Vitæ Philoſophia Dux, &c. See alſo *Pſalm xlii. 5, 6.* and *Prov. vi. 6, 7, &c.* and *Pſalm ii. 9, 10. Hoſ. xiii. 9. Iſa. i. 2. Pſalm iii. 3. Gen. xlix. 18. &c.*

VII. ANASTROPHE, Ἀναστροφὴ, *Suſpenſion, or INVERSION*, which creates a pleaſing *Suſpence*, from ἀναστρέφω, *retro verito*; AS, Quid deinde? quid cenſeris? Furtum fortasſe aut Prædam aliquam? *Cic. in Ver.* Deinde cum diu ſuſpendiſſet Judicium animos, ſubjecit quod multo eſſet improbius. Arma Virumque

48 RHETORIC MADE EASY, &c.

Virumque cano; *Virg. Æn. 1.* And such as this of *Virgil's, Ecl. 8.*

Pastorum Musam, *Damonis & Alpheſibæi*,
Immemor Herbarum quos est mirata Juvenca
Certantes; quorum stupefactæ Carmine Lynces;
Et mutata suos requierunt Flumina Curſus;
Damonis Musam dicemus & Alpheſibæi.

Take away, in ſuch a Caſe, the *Inverſion*, and place the Words in Grammatical Order, and you'll take away all the Maſteſty, Grace, and Harmony of the Expreſſions, as the Archbiſhop of *Cambray* and Mr. *Blackwall* well obſerve. 'Tis alſo called *PARALLAGE*, *Transplanting*; AS, Maria omnia circum; *Virg.* Tranſtra per & remos; *Virg.* Italianam contra; *Virg.* Mecum, tecum, Quibus de Rebus, &c.

VIII. EROTESIS, Ἐρώτησις, or EROTEMA, *Interrogation*, from ἐρωτάω, *interrogo*; AS, Et procul ô miſeri, quæ tanta Infania, Cives? Creditis evectos hoſtes? aut ulla putatis Dona carere dolis Danaum? ſic notus Ulyſſes? *Virg. Æn. 2.* Nonne ego te vidi Damonis peſſime Caprum Excipere inſidiis? *Virg. Ecl. 3.* Quouſque tandem, Catilina, abutere Patientiâ? *Cic.* Quem Virum aut Heroa Lyrâ vel acri Tibiâ fumes celebrare, Clio? Quem Deum? *Hor. i. 12.* 'Tis alſo call'd *PUSMA*, *Queſtion*. See *Jonas i. 8. Gen. iv. 7. Job viii. 3, 11. Zech. iv. 7. Job iii. 11, 12. Pſalm lxxvii. 7. Acts ii. 37.* — N. This Figure is likewiſe called *ANACOENOSIS*, *Expoſtulation* or *Communication*, from ἀνακοινῶ, *communico*, when the Interrogation is made to an Enemy; or *SYMBouleusis*, *Conſultation*, from ſυμβελεύω, *ſimul conſulto*; AS, Quin denique, quid centetis? cedo ſi vos in eo loco eſſetis, quid aliud feciſſetis? *Cic.* See alſo *Iſa. v. 3, 4. Eccl. Mal. i. 6. Jer. xxiii. 23. Luke*

ELEMENTS OF ORATORY. 49

Luke xi. 19. 1 Cor. iv. 21. Gal. iv. 21. &c.
 Quæro, si te hodie domum tuam redeuntem coacti
 Homines, & armati, non modò Limine, Tectoque
 Ædium tuarum, sed primo Aditu, Vestibuloque
 prohibuerint, quid acturus sis; *Cic.*

IX. PROLEPSIS, Προληψις, or PROCA-
 TALEPSIS, *Prevention*, from προ, *ante*, & λαμ-
 βάνω, *capio*; AS, Malè judicavit populus; at ju-
 dicavit: Non debuit, at potuit: Non fero, at multi
 clarissimi & sapientissimi cives tulerunt; *Cic. pro*
Planc. The *Objection* in a *Prolepsis* is call'd HY-
 POPHORA, an *Objection*, and is generally in-
 troduc'd with *Etsi, licet, quanquam, dicat aliquis,*
querat aliquis, at inquis, &c. The *Answer* is call'd
 ANTHYPOPHORA, a *Reply to the Objection*,
 and is usually brought in with *Tamen, respondeo hunc*
in modum, ac inquam ego, &c. AS, But some Man
 will say, How are the Dead raised up, &c.? Thou
 Fool, &c. 1 *Cor. xv. 35, 36.* Dicet aliquis, hæc
 igitur est tua disciplina? Sic tu instituis adulescentes?
Cic. pro Cæl. If the *Objection* is turn'd to an Ar-
 gument against the Adversary, 'tis call'd ANTI-
 STROPHE, a *Back-stroke*; or BIANON, a
violent Retort; or METASTASIS, *Transmuta-*
tion, AS, Imo equidem, neque enim si occidissem,
 sepelissem. See also *Matth. xv. 26, 27. 1 Kings*
xviii. 17, 18. If the *Objection* is rejected as absurd,
 'tis call'd a REJECTION. See *Matth. xvi. 22, 23.*
Luke ix. 55. Acts viii. 20. Mark ii. 6, 7. Psalm l.
16. By some the *Objection* only is call'd *Prolepsis*,
 and the *Answer* HYPOBOLE, a *Subjection*; or
 PROSAPODOSIS, a *Reply*; AS, Hic aliquis
 mihi dicat, Cur ego Amicum Offendam in Nugis?
 Hæ Nugæ seria ducunt In Mala; *Hor.* See also
Rom vi. 1, 2 — N. *Prolepsis* is also often call'd
 PRÆMUNITIO. See *Isa. xxxvii. 23. Matth.*
xxi. 24, 25. Rom. ix. 19, 20. Rom. vi. 15. &c.

50 RHETORIC MADE EASY, or

X. SYNCHORESIS, Συγχώρησις, *Concession*, from συγχωρέω, *concedo*; AS, Sit Sacrilegus, sit fur, sit flagitiorum omnium vitiorumque Princeps; at est bonus Imperator; *Cic. pro Verre*. Quid tum si fuscus *Amyntas*? Et nigræ violæ sunt & Vaccinia nigra; *Virg.* Imo habeat, valeat, vivat cum illâ; perfundat, pereat, perdat, nihil ad me attinet; *Ter. Adelph.* Neque te teneo neque dicta refello, I sequere Italiam ventis, pete regna per undas; *Virg. Æn.* 4. See also *Rom.* xi. 9, 20. Note, when we plainly give up one Part of the Argument to carry the rest, this Figure is called EPITROPE, *Permission*, from ἐπιτρέπω, *permitto*; AS, Non dabitur, esto, prohibere *Latinis*: At trahere, atque Moras tantis licet addere Rebus; *Virg.* Græci in plurimis rebus excellunt. *Resp.* Tribuo Græcis Literas, do multarum Artium Disciplinam, Ingeniorum acumen, dicendi copiam, denique etiam si qua alia sibi sumunt, non repugno: Testimoniorum Religionem & Fidem nunquam ista Natio coluit; *Cic. pro Flac.* See *Eccl.* xi. 9. *Rom.* ii. 17, &c. *Prov.* vi. 10. 'Tis also call'd EPICHORESIS, a *Concession*. Note, when an *Objection* is agreed to, and turn'd upon the Objector, 'tis call'd PAROMOLOGIA, a *joint Confession*, from παρὰ, *simul*, & ὁμολογέω, *confiteor*. See *James* ii. 19.

XI. METABASIS, Μετάβασις, TRANSITION, from μετά, *trans*, & βαίνω *eo*; AS, Quoniam de genere belli dixi, nunc de Magnitudine pauca dicam; *CIC.* Hactenus Arvorum cultus, & sidera Cœli; Nunc te, Bacche, canam; *VIRG.* See a beautiful *Transition* from the *Poet's* own Narration to *Hector's*; *Hom.* Il. 15. ver. 348. See also another in *Virgil*, *Æn.* 9. ver. 634, and *Æn.* 11. ver. 729. See likewise *Horace*, Lib. 2. Od. 13. See 1 *Cor.* xii. 31. 1 *Cor.* xv. 1, 2. 1 *Cor.* xi. 17. To this Head may be refer'd PARECBASIS, or ECBOLE, or DIEXODOS, a *Digression*; AS,

ELEMENTS OF ORATORY. 51

AS, Res ipsa hortari videtur de Civitate paucis differere; *Sallust.* And ANACHORESIS, a *Regression*; AS, Illuc unde abii redeo; *Hor.* 1. Sed ut eò revertatur, unde hæc declinavit Oratio; *Cic.* Also EPANACLESIS, *Revocation*; AS, Sed nimis hæc de re multa, quare in gyrum contraham Orationem. And APODIOXIS, *Rejection*; AS, Sed de Lucullo dicam alio loco; *Cic.* See *Heb.* xi. 32.

XII. PERIPHRAISIS, Περιφρασις, *Circumlocution*, from περιφραζομαι, *circumloquor*; AS, Et jam summa procul Villarum culmina fumant, Majoresque cadunt altis de montibus umbræ; *Virg. Ecl.* 1. for, 'Tis near Sun-set. Chironis Alumnus for Achilles. Trojani Belli Scriptor for Homerus; *Hor.* Vir sapientiæ studiosus for Philosophus. Cubito semungens for Salsamentarius. Ars Cogitandi for Logica. Legum & civium Libertatis Oppressor for a Tyrant. &c. THUS, Fecerunt Servi Milonis, neque sciente neque præsentè Domino, id quod suos quisque Servos in tali Re facere voluisset, says Cicero to screen his Client, instead of saying downright *Interfecerunt Clodium*. See 2 *Pet.* i. 14. *Josh.* xxiii. 14. *Rom.* iv. 11. 1 *Tim.* ii. 7. *John* xxi. 20. *Mark* xiv. 23. *Job* xviii. 14. &c.

XIII. CLIMAX, Κλίμαξ, *Gradation* or *Amplification* by Steps, from κλίμαξ, *Scala*, a Ladder; AS, Africano industria virtutem, virtus Gloriam, gloria æmulos comparavit; *Cornific.* Mars videt hanc, visamque cupit, potiturque cupitâ; *Ovid.* Quæ reliqua Spes Libertatis manet, si illis, & quod libet, licet; & quod licet, possunt; & quod possunt, audent; & quod audent, faciunt? *Cic.* Torva læna lupum sequitur, lupus ipse capellam; Florentem citysum sequitur lasciva capella; *Virg. Ecl.* 2. In urbe luxuries creatur; ex luxuria existat avaritia necesse est; ex avaritia erumpat audacia: inde omnia scelera ac maleficia nascuntur; *Cic. pro Rose.*

52 RHETORIC MADE EASY, or

See also *Rom.* v. 3, 4, 5. *Matth.* x. 40. 2 *Pet.* i. 5, 6, 7. 1 *Cor.* xi. 3. 1 *Cor.* iii. 21. &c. *Rom.* x. 14, 15. &c. Note, AMPLIFICATIO, or an INCREMENTUM, is often made without a strict Climax; AS, Nihil agis, nihil moliris, nihil cogitas, quod ego non modò audiam, sed etiam videam, planèque sentiam; *Cic. in Cat.* Justum & tenacem propositi virum, Non ardor civium prava jubentium, Non vultus instantis Tyranni Mente quatit solidâ, &c. *Hor.* When it rises, 'tis call'd ANABASIS, *Ascension*; AS, Facinus est vincere civem Romanum, scelus verberare, prope parricidium necare, quid dicam in crucem tollere? *Cic. pro Rabir.* See *Rom.* viii. 29, 30. When it falls, 'tis call'd CATABASIS, *Descension*, or DECREMENTUM; AS, Nulla Crux ibi fuit, nulla Nex, nulla Verberatio, imo ne Custodia quidem. See *Matth.* v. 18.

XIV. ASYNDETON, Ἀσύνδετον, *Omission of a Copulative*, from α privat. & συνδέω, *conjungo*; AS, Fertè citi flammæ, date vela, impellite Remos; *Virg. Æn.* 4. Tum Spectaculum horribile in campis patentibus: Sequi, fugere, occidi, capi; *Sallust. Jug.* Tot res repentè circumvallunt, unde emergi non potest; Vis, Egestas, Injustitia, Solitudo, Infamia. See also 1 *Cor.* xiii. 4, 5. 1 *Tim.* iii. 2, 3. *Rom.* i. 29. *Rom.* iii. 11, 12. 1 *Thes.* v. 16. &c. This Figure is also call'd DIALYTON, *Dissolution*, from διαλύω, *dissolvo*; AS, Cæteros ruerem, agerem, raperem, tunderem, prosternerem; *Ter.* Veni, vidi, vici; *Cæsar.* It's opposite Figure is POLYSYNDETON, *Many Copulatives*; AS, Fataque fortunæque virum morèque manusque. Me præ cæteris & colit, & observat, & diligit; *Cic. in Epist.* Et somnus, & vinum, & epulæ, & scorta, & balneæ, Corpora atque Animos enervant; *Liv.* See also *Acts* i. 13. *Gal.* iv. 10. *Rom.* viii. 38, 39. *Psalms* xviii. 2. &c.

XV. OXY-

ELEMENTS OF ORATORY. 53

XV. OXYMORON, ὀξύμωρον, (a *Sharp Blunt*, that is) seeming *Contradiction*, from ἔξυς, *acutus*, & μωρός, *stultus*; AS, Cum tacent, clamant; *Cic.* Id aliquid nihil est; *Ter. Andr.* Ut cum Ratione infanias; *Ter. Eun.* Tu pol, si sapias, quod scis, nescias; *Ter. Heaut.* Innumeri Numeri. Concordia discors. Tu non inventa reperta es; *Ovid. Met.* 1. Ne sit scelerata facit Scelus; *Met.* 7. Injustaque iusta peregit; *Met.* 11. See also *Job* xxii. 6. *Jer.* xxii. 19. 1 *Tim.* v. 6. *Isa.* lviii. 10.—N. To this *Figure* may be refer'd SYNŒCEIOSIS, an *Uniting*, from σύνωιξ, *simul habitans*, where *Contraries* are affirm'd of the same Subject; AS, Tum quod adest desit, quam quod non adsit Avaro. Cum eo nimirum Hoste res est, qui nec bonam nec malam Fortunam ferre potest; *Liv.* See also *Eccles.* ix. 2. *Job* xxi. 23. &c. *Psal.* cxxxix. 12. *Rom.* xiv. 5. *Prov.* xi. 24. Eternity! thou pleasing, dreadful Thought! *Addison.* And this beautiful one in Mr. Pope's Essay on Man—*Ep.* 1.

All *Nature* is but *Art*, unknown to thee;
 All *Chance*, *Direction* which thou canst not see;
 All *Discord*, *Harmony* not understood;
 All *Partial Evil*, *Universal Good*:
 And *Spite* of *Pride*, in erring *Reason's Spite*,
 One *Truth* is clear, "*Whatever Is, is right.*"

XVI. ENANTIOSIS, ἑναντίωσις, *Opposition*, from ἐναντίον, *contrarius*; AS, Alba ligustra cadunt, vaccinia nigra leguntur; *Virg.* Obsequium Amicos, Veritas Odium parit; *Ter.* Flectere si nequeo Superos, Acheronta movebo; *Virg.* Odit Populus Romanus privatam Luxuriam, publicam Munificentiam diligit; *Cic.* See *Romans* ii. 21, 22, 23. *James* iii. 10, 11, 12.—N. This *Figure* is also call'd ANTITHESIS, or ANTITHETON, i. e. *Opposition*; AS, Egentes in locupletes, perdit in bonos, servi in dominos, armabantur; *Cic.* See a beau-

54 RHETORIC MADE EASY, or

a beautiful *Contrast* or *Opposition* in *Virgil's* Description of the *Court* and *Country*, 1 *Geor.* ver. 461, &c. ver. 467. &c. See also *Prov.* xiv. 11. 34. *Isa.* lix. 9. *Lam.* i. 1. *Prov.* xxix. 2, 7. *Prov.* iii. 35. *Isa.* v. 20. &c.

XVII. PARABOLE, Παράβολη, *Comparison*, from παραβάλλω, *confero*; AS, Os humerosque Deo similis; *Virg.* Repentè enim te, tanquam Serpens è latibulis, oculis eminentibus, inflato collo, tumidis cervicibus, intulisti; *Cic. in Vatin.* See *Psalms* i. 3. This *Figure* is usually call'd a **SIMILE**, whose Signs are *Ut, velut, tanquam, instar, quasi, sicut enim, nam veluti, quemadmodum, &c.* It's Parts are **PROTASIS**, *Proposition*, from προτείνω, *propono*, and **APODOSIS**, a *Return*, from ἀποδίδωμι, *reddo*; AS, *Prot.* Ut Pueri, cum nucs sparguntur, currunt & rixantur: *Apod.* Sic isti qui Arces diripiunt.—*N.* This *Figure* *Parabole* is call'd by some **SYMBOLE**, *Comparison*, from συμβάλλω, *confero*. See *Prov.* xxvi. 1, 14. *Prov.* xxviii. 15. *Prov.* x. 25. *Prov.* xix. 10. 2 *Tim.* iii. 8. And also **SYNCRISIS**, *Judging between*, from σύν, *simul*, & κρίσις, *judicium*. See *Prov.* xiv. 1. *Prov.* x. 1. *Prov.* iii. 33. *Isa.* lxv. 13. *Luke* xxiii. 39, 40, 41. If the *Comparison* is made from *Dissimilitude*, 'tis call'd **DISSIMILITUDO**, or **ANOMOIOSIS**, from ἀνομοιόω, *dissimile reddo*; or **DIA-PHORA**, *Difference*. See *Isa.* i. 3. *Jer.* viii. 7. *Luke* ix. 58. See *Allegory*, and *Isa.* v. 1. &c. *Ezek.* xvii. 2. &c.

XVIII. HYPOTYPOSIS, ὑποτύπωσις, *Lively Description*, from ὑποτυπώω, *delineo*; AS, Obstupui, iteruntque comæ, & vox faucibus hæsit; *Virg.* Constitit in digitos extemplò arrectus uterque; Brachiaque ad superas interritus extulit auras, &c. *Virg. Æn.* 5. See *Sir John Denham* on the River *Thames*—O could I flow like thee, and make thy Stream—My great Example, as it is my Theme!—Tho' deep, yet clear; tho' gentle, yet not dull;—Strong without

ELEMENTS OF ORATORY. 55

without Rage; without o'erflowing, full. — See also *Isaiah i. 5, 6. &c.* — N. This Figure is likewise call'd *DIATYPOSIS*, *perfect Description*; as, This of a *Drunken Bout* — Videbar videre alios intrans, alios verò exeuntes; quosdam ex vino vacillantes, quosdam hesternâ potatione oscitantes: humus erat immunda, lutulenta vino, &c. *Quintil.* 'Tis also often call'd *CHARACTERISMUS*, *Characterizing*, *ENARGIA*, *Clear Expression*, *VISIO*, *Vision*, *EICON*, *Image*, a Representation of Things distant and past as if seen and present; as, In this of a *City besieged* — Fusæ per domos ac templa flammæ; & ruentium tectorum fragor; & ex diversis clamoribus unus quidem sonus: aliorum fuga incerta; alii in extremo complexu suorum cohærentes; & infantium sæminarumque ploratus; & malè usque in illum diem servati fato senes: tum profanorum sacrorumque direptio; efferentium prædas, repetentiumque discursus; & conata retinere infantem suum mater; & sicubi majus lucrum est, pugna inter victores; *Quint.* See also *Psalms cvii. 25, 26, &c.* See likewise *Virg. Æn. 11. 637.* also *Æn. 8. 689.* Cum sexcentis aliis passim inter Authores. See Mr. THOMSON's *Seasons*. See also *Prov. xxiii. 29, &c.* *Psalms xxxvii. 35, 36, 37.* *Lam. iv. 8, 9, 10, &c.* *Jer. iv. 19, 20, &c.* *Isa. xxxiv. 11, &c.*

XIX. PROSOPOPOEIA, Προσωποποιία, *Fiction of a Person*, from πρόσωπον, *Persona*, & ποίω, *facio*; AS, *Dividit*, & dictis incoherentia pectora mulcet: O focii, neque enim ignari sumus ante malorum, O passi graviora! dabit Deus his quoque finem, &c. *Virg. Æn. 2.* Patria tua tecum, *Catilina*, sic agit, & quodammodo tacita loquitur — Nullum jam tot annos facinus exitit, nisi per te; nullum Flagitium sine te, &c. *Cic.* And *Ovid* brings in the *Earth* thus complaining of *Phaeton* to *Jupiter*, Hosne mihi fructus, hunc fertilitatis

56 RHETORIC MADE EASY, or

tilitatis honorem, Officiiue refers, &c. *Met.* 2. See also *Isaiab* xiv. 8. *Josb.* xxiv. 27. *Judg.* ix. 8. &c. *Psaln* xcvi. 8. *Isa.* xxxv. 1, 2. *Prov.* viii. 1. &c. & *ubivis*. N. When two are brought in discoursing, 'tis called SERMOCINATIO. See *Hosea* xii. 7, 8, 9. &c. Est etiam *Prosopopæia* fingere Formas pro Personis; ut, *Famae*, *Invidia*, *Voluptatis*, & multarum aliarum rerum in *Virgilio*, *Ovidio*, &c. N. In *Introducing Persons*, Ratio est habenda *Decori*; ut scilicet consentanea Personis tribuatur Oratio: quâ de re prudenter *Horatius*—*Intererit multum Davusne loquatur*, &c. Art. Poët.

Observe the Characters of those that speak,
Whether an honest Servant or a Cheat,
Or one whose Blood boils in his youthful Veins;
Or a grave Matron, or a busy Nurse,
Extorting Merchants, careful Husbandmen,
Argives or *Thebans*, *Asians* or *Greeks*.

ROSCOMMON.

XX. EPIPHONEMA, Ἐπιφώνημα, *Acclamation* or *Sentence* containing a lively Remark, from ἐπιφώνεω, *acclamo*; AS, Quam ut adipiscantur omnes optant, eandem accusant adepti: Tanta est Stultitia & Perversitas! *Cic. de Senect.* Tantæ molis erat Romanam condere Gentem! *Virg. Æn.* 1. Tantæne animis cœlestibus iræ? *Virg. Æn.* 1. Adeo in teneris consuefcere multum est! *Virg. Geor.* 2. Tantum Relligio potuit suadere malorum! *Lucret.* 1. See *Psaln* ii. 12. *Matth.* xxii. 14. *Psaln* lxxii. & ult. *Acts* xix. 20. *Mark* vii. 37. &c.

N. 1. THERE are a few FIGURES more OF LESS NOTE mention'd by *Rhetoricians*. And these are, 1. ATHROESMUS or SYNATHROESMUS, from συναθροίζω, *congrego*, a Gathering together; as, *Grammaticus*, *Rhetor*, *Geometres*, *Pictor*, *Aliptes*, *Augur*, *Schenobates*, *Medicus*, *Magus*; omnia novit; - *Juv. Sat.* 3. See *Isa.*

ELEMENTS OF ORATORY. 57

Isa. iii. 16. *Isa.* i. 11. *Rom.* i. 29, 30. &c. This Figure is also called SYRMUS, *Drawing together*, from *σύνω*, *traho*; and HIRMOS, or *Heirmos*, *Connection*, from *ἔγω*, *necto*. 2. DICAIOLOGIA, *Giving a just Reason*, from *δικαιο*, *justus*, & *λόγος*, *Ratio*; called likewise ÆTIOLOGY, *Giving a Reason*, from *αἰτία*, *Causa*, & *λέγω*, *dico*; as, *Sperne Voluptates, nocet empty dolore Voluptas*. If the Reason is evident in the Expression, 'tis call'd APO-DEIXIS, *Demonstration*. See *Gal.* vi. 7. *Job* viii. 11. *Prov.* vi. 27. *Rom.* i. 20, 21. &c. 3. EMPHASIS, *Significancy*, or, Earnest and forcible Expression, or, an *Emphasis* or Accent set upon a Word in the speaking of it, from *ἐμφαίνω*, *illustro*. See *Eccl.* x. 20. *Job* xvii. 14. *Prov.* xxx. 8, 9. *Matth.* xii. 35, &c. *Emphasis* est etiam cum ex aliquo dicto latens aliquid eruitur, ut *Virg.* de Cyclope—*facuitque per antrum Immensum*—*Æn.* 3. Ubi prodigiosam illam corporis magnitudinem è loci spatio intelligimus. 4. EUPHONIA, a *Well-sounding* in Words, from *εὖ*, *benè*, and *φωνή*, *sonus*. 5. ENALLAXIS, so called by *Longinus*, or ENALLAGE, is an *Exchange* of *Cases*, *Tenses*, *Persons*, *Numbers*, or *Genders*, from *ἐναλλάττω*, *permuto*; as, *Populo ut placerent quas fecisset Fabulas*, for, *Fabulæ*; *Ter. in Prol. Andr.* *In eo anno Alexander moritur*, for, *moriebatur*. *Diceret illos indefatigatos*, for, *Aliquis diceret*. *Ubi te Ignaviæ tradideris*, *Sallust*, for, *Homines tradiderint*. *Turba ruunt*, for, *Turbæ*. *Gens armati erant*, for *armata*. N. It includes the Grammatical Figures *Synthesis* & *Antiptosis*, which look for in the *Index*. 6. HENDIADIS, *One thing express'd by two*, from *ἑν διὰ δύοῖν*, *Unum per duo*; as, *Maculis insignis* & *Albo*, for, *albis maculis*; *Virg.* *In prædam partemque*, for, *prædæ partem*; *Geor.* 3. 223. *Cum canerem reges* & *prælia*, for, *prælia regum*; *Virg. Ecl.* 6. 7. HYPERBATON, a *Passing*

58 RHETORIC MADE EASY, or

over, by which means the Order of the Words are disturb'd, from *ὑπερβαίνω*, *transgredior*; call'd also **SYNCHYSIS**, *Confusion*, and **ANACOLUTHON**, *Following not in Order*; as, *Vina, bonus quæ deinde cadis onerarat Acestes, Litore Trinacrio, dederatque abeuntibus heros, Dividit, for, Dividit vina, quæ bonus, &c.* Virg. *Æn.* 1. See *Ephes.* ii. 1. *Ephes.* v. 3. 8. **HYSTEROLOGIA**, or **HYSTERON-PROTERON**, that is, *Putting the last first*, from *ὑστερον*, *posterior*, & *πρότερον*, *prior*; as, *Moriamur, & in media arma ruamus*; Virg. *Æn.* 2. 353. *Valet atque vivit*; Ter. *He was bred and born at Holt.* See *Psal.* vii. 14. Homer often uses this Figure; hence says Cicero, *Respondebo tibi ὑστερον πρότερον Ὀμηρικῶς.* *Ad Attic.* 1. 16. 9. **MERISMUS**, or **EPIMERISMUS**, *Distribution*, from *μερίζω*, *divido*; as, *Cujus omnes corporis partes ad nequitiam sunt appositissimæ; oculi ad petulantem lasciviam, manus ad rapinam, venter ad aviditatem*; Rutil. *Quæ mare nunc terrasque metu, cælumque fatigat*; Virg. See *Psal.* v. 9. 10. **PARADEIGMA**, *Example*, from *παράδειγμα*, *juxta ostendo*; as, *Periculum est, ne, quemadmodum Marii & Syllæ Dissidium; ita Pompeii & Cæsaris laceret Rempublicam. Idem hocce Pyrrhus facitavit*; Ter. *Eun.* 11. **PARELCON**, call'd by some *Parolce*, that is, *Prolonging* or adding to a Word, from *παρέλω*, *protraho*; as, *Ehodum, hoccine, quipote*; and thus *dum, pte, te, met, nam, quam*, are *Expletives* added; as, *Socia adesdum*; Ter. 'Tis the same Grammatical Figure as *Paragoge*. 12. **PARRHESIA**, *Speaking the Whole freely*, from *πᾶν*, *omne*, & *ῥέω*, *dico*, either accusing openly, or freely owning the Thing charg'd and defending it; as, *Fur es ait Pedio*; Perf. *Habetis confitentem Reum. Me igitur de invidiosis rebus, ut ille putat, attendite*; Cic. See *Job xxxii.* 21, 22. l. i. 10. *Psal.* xli. 2, 3. &c. — Some Rhetoricians

ELEMENTS OF ORATORY. 59

ricians likewise add the following as FIGURES,
 1. GNOME, a *Noted Saying* universally applicable, from γνῶω, *nosco*; as, *Obsequium amicos, veritas odium parit*; Ter. *Ne quid nimis*; Ter. *Velle suum cuique est*; Pers. *Frontis nulla fides*; Juv. See Prov. x. 5, 19, &c. 2. NOEMA, a *Reflexion*, from νοέω, *in animo verso*; call'd also CHREIA, an *useful Observation* applied to particulars, from χρεάζομαι, *utor*; as, *A Fool's Wrath is soon known, but the Wise concealeth his Thoughts*. See Prov. x. 19. Prov. x. 5. Eccl. xii. 11. &c. 3. HORISMUS, *Definition*, from ὁρίζω, *definio*; as, *Virtus est vitium fugere*; Hor. See Job xxviii. 28. Gal. v. 19, 20. Prov. xxvii. 3, 4, &c. 4. EXEGESIS, or EPEXEGESIS, *Explication*, from ἐξηγῆμαι, *explico*; call'd also ECPHRASIS, from ἐκφράζω, *planè eloquor*; as, P. *Cæna dubia apponitur*. G. *Quid istuc verbi est*. P. *Ubi tu dubites, quid sumas potissimum*; Ter. Phor. See Rom. xi. 7, 8. Isa. li. 2. Rom. vii. 18. Isa. i. 2, 3. Like to which is PROECTHESIS, *Explaining what went before*, from προεκτίθημι, *priore loco expono*; as, *Tres Notus abreptas in Saxa latentia torquet*; Saxa vocant Itali mediis quæ in fluctibus Aras; Virg. See Mark iii. 4. Matth. xii. 11, 12. Matth. ix. 12, 13. &c. 5. HYPOZEUXIS, *Subjoining proper Words to Words*, from ὑπὸ, *sub*, & ζεύγνυμι, *jungo*; as, *Animum vincere, iracundiam cohibere, victoriam temperare*, &c. Cic. 6. ISOCOLON, *Equality of Parts*, from ἴσος, *æqualis*, & μέλος, *Membrum* or COMPAR Equality, where the Members of a Passage answer each other in almost a like Number of Syllables; as, *The Ox knoweth his Owner, And the Ass his Master's Crib*; Isa. i. 5. See Amos v. 24. Prov. xxi. 18. Prov. xix. 29. Isa. xxix. 1. &c. 7. PATHOPOEIA, *Expressing the Affections of the Mind, or working on the Passions*, from πάθος, *Affectus*, & ποίω, *facio*.

60 RHETORIC MADE EASY, or

cio. See *Isa.* xlix. 15. *Jer.* xxxi. 20. *Jer.* ix. 1, 2. *Hof.* xi. 8, 9. 1 *Cor.* iv. 14, 15. 2 *Cor.* ii. 4. *Jer.* xxiii. 9, 10. &c. 8. PÆANISMUS, *Rejoicing*, from *παιανίζω*, *Pæanem cano*; as, Sing unto the Lord a new Song. O be joyful in the Lord all ye Lands; *Psalms* c. *Vivamus mea Lesbia, atque amemus*; Catull. See *Cant.* ii. 13, 14. &c. 9. ANAMNESIS, *Calling to Remembrance*, from *ἀναμνήσκω*, *in mentem revoco*; as, *Psalms* cxxxvii. 1. By the Rivers, there we sat down, yea, we wept when we remembered Sion See *Luke* xv. 17. *Gen.* xxxii. 10. *Psalms* lxxvii. 5, 6. *Prov.* v. 12. &c. 10. PARADOXON, a *Paradox* or Sentence bringing in something strange and unexpected, from *παρά*, *præter*, & *δόξα*, *Opinio*; as, *In me quidvis harum rerum convenit, quæ sunt dicta in Stultum*, caudex, stipes, asinus, plumbeus; *in illum nihil potest: nam exsuperat ejus Stultitia hæc omnia*; Ter. Heaut. *Non vitiosus Homo es, Zoile, sed es Vitium*; Martial. *Statuunt non furandum, & furantur.* &c. Tully treats of these *Paradoxes*, 1. Quod solum bonum, honestum. 2. Quod seipsa contenta virtus satis est ad beatè vivendum. 3. Æqualia esse Peccata. 4. Omnes stultos insanire. 5. Omnes Sapientes liberos esse, & Stultos omnes servos. 6. Quod solus Sapiens dives sit.

N. 2. Some add the following LOGICAL FIGURES to their Treatises of *Rhetoric*, but somewhat improperly: 1. DILEMMA, a double Argument, from *dis*, *bis*, & *λήμμα*, *Assumptio*; as, *If he be a good Man, why speak you ill of him? if he be naught, why do you keep him Company?* See 1 *Cor.* ix. 17. *John* xviii. 23. *Matth.* xxi. 25. &c. 2. SYLLOGISMUS, a Conclusion from just Reasoning, from *συλλογίζομαι*, *Ratiocinatione colligo*; it consists of three Parts, Proposition, Assumption, and Conclusion, or Major, Minor, and Conclusion; as, *Every Virtue is honourable, Patience is a Virtue, Therefore Patience is*

ELEMENTS OF ORATORY. 61

is honourable. See *John* viii. 47. &c. 3. **SOPHISMA**, a Conclusion from false Reasoning, from σοφίζω, *vafre comminiscor*; call'd also **PARALOGISMUS**, from παραλογίζομαι, *Argumentatione decipio*; as, *Whatever runs, when it runs, has Feet; But this House runs when it runs: Therefore this House has Feet.* 4. **HYPOTHESIS**, Argumentation grounded on Supposition, from ὑποτίθημι, *suppono*; as *Si Mens humana cogitat, est immortalis; Sed Mens humana cogitat: Ergo est immortalis.* 5. **SORITES**, an Heaping up many Propositions for one Conclusion, from σωρός, *acervus*; as, *Every Thing in the World is finite, Every finite Thing hath a Beginning, Every Thing that hath a Beginning hath a first Author, That first Author must be God, Therefore there is a God.* 6. **ENTHYMEMA**, Retaining in thought, from ἐνθυμέομαι, *mente concipio*, an imperfect Syllogism, where either the Major or Minor is suppress'd; as, *Deus regit Mundum, Ergo est Omnipotens.* 7. **INDUCTIO** is an Argument which in undoubted Things gains Assent; as, *Quod pomum pulcherrimum? Puto quod optimum.* 8. **EPICHEREMA**, *Aggressio*, is a short Argumentation couching all Parts in one Sentence; as, *Sine Causa Servus Dominum accuset? &c.*

N. 3. As for **GRAMMATICAL FIGURES**, such as, in *Orthography*, **METAPLASMUS**, **PROTHESIS**, **APHÆRESIS**, **SYNCOPE**, **EPENTHESIS**, **APOCOPE**, **PARAGOGÉ**, **METATHESIS**, **ANTITHESIS** or **ANTISTOICHON**, and **TMESIS**, See my *Latin Grammar*, p. 73. Edit. 6th. In *Etymology*, for **ENALLAGE** or **ANTIMERIA**, putting one Part of Speech for another, See *Lat. Gram.* p. 73. In *Syntaxis*, for **ELLIPSIS**, **APPOSITIO**, **EVOCATIO**, **SYLLEPSIS**, **PROLEPSIS**, **ZEUGMA**, **SYNTHESIS** or **SYNESIS**,

62 RHETORIC MADE EASY, or

NESIS, ANTIPTOSIS, SYNECDOCHE: Also, HELLENISMUS or GRÆCISMUS, PLEONASMUS, SOLÆCISMUS, BARBARISMUS, ARCHAISMUS, See *Lat. Gram.* p. 73, 74, 75, 76, 77.— In *Prosodia*, for SYNALŒPHA, ECTHLIPSIS, SYNÆRESIS or CRASIS, DIÆRESIS, CÆSURA, SYSTOLE, DIASTOLE, called also ECTASIS, *Extension*, See *Lat. Gram.* p. 84, 85. For PARENTHESIS, HYPHEN, DIÆRESIS or DIALYSIS, and APOSTROPHE, See *Lat. Gram.* p. 4. If you want their *Derivations*, 'tis easy to consult your *Dictionary*, or *Lexicon*. Obf. *Diæresis* is also call'd DIACOPE, from διακοπῶ, *disseco*; and DIACHORISMUS, from διαχωρίζω, *divido*; as *Syllæ*, for *Sylvæ*.

N. 4. Puzzling Grammarians call ZEUGMA (or, The *Connexion* of many Words to one common One) if the Common Word stands first, PROTOZEUGMA; as, *Sunt nobis mitia poma, Castaneæ molles, & pressi copia lactis*; Virg. If in the Middle, MESOZEUGMA; as, *Semper honos nomenque tuum, laudesque manebunt*; Virg. If in the End, HYPOZEUGMA; as, *Nam Venus & Vinum sublimia Pectora fregit*; Ovid.

N. 5. To *Grammatical Figures* may be added,
1. ACATALEXIS, or CATALEXIS, or BRACHYCATALEXIS, where a Syllable is wanting to compleat a Verse, from α priv. or βραχύς, *brevis*, & καταλήγω, *desino*; as this of *Horace*, *Mea renidet in domo lacunar*, wants only a Syllable to make it a perfect *Iambick*. 2. HYPERCATALEXIS, or HYPERMETRON, where a Verse has a Syllable too much, from ὑπέρ, *supra*, & μέτρον, *Mensura*; as, this of *Horace*, *Arboribusque comæ*, is a *Dactylic Dimeter* with a Syllable too much.
3. ANTIPODIA, Changing the *Feet* of a Verse for equal *Feet*, from ἀντί, *pro*, & πῆς, *pes*; as,
Fluviorum

ELEMENTS OF ORATORY. 63

Fluviorum Rex Eridanus—Virg. for a *Spon-
daus*. *Proximus huic longo sed proximus inter-
vallo*; Virg. or *interuallo*. 4. **HYPODIASTOLE**,
a *Subdistinction*, from ὑπὸ, *sub*, & διατέλλω, *distin-
guo*; as, ὅ, τι, *quicquid*, is distinguish'd from ὅτι,
quoniam. 5. **SYNECPHONESIS**, and **SYM-
PHONESIS**, and **SYNIZESIS**, is the same as
Synæresis. N. Tho' Grammarians often use
THLIPSIS, **CRASIS**, and **SYNÆRESIS**, pro-
miscuously for *Contraction*, yet their proper Di-
stinction is this—*Vocales Thlipsis*, *Crasis*, *Synæ-
resis unit*,—*Scindit prima, Secunda immutat, Tertia
jungit*; as, Ἐπ' ἐμέ, for ἐπὶ ἐμέ, is *Thlipsis*; ὄρη, for
ὄρεα, is *Crasis*; & ὄφει, for ὄφει, is *Synæresis*.
6. **HEBRAISMUS**, Imitation of the Hebrew
Phrase, as, *Men of Mercy*, for *merciful Men*. *Fi-
lius perditionis*, for *perditus*; John xvii. 12. *Vina
soporis erant*; Ovid. See Dan. ix. 23. Isa. liii. 3.
The *Imperative Mood* for the *Future Tense*, and
contrarily; as, *Seek the Lord, and live*; Amos v. 6.
Thou shalt not kill, steal, &c. Exod. xx. See Mal.
ii. 7.

R. That *Youth* may know the *prudent* and
proper Use of Figures, they'll do well to
observe, that—**THE FAULTS of FI-
GURES are Six.**

1 2 3

FIGURES unnat'ral, Senseless, Too-fine-spun,

4 5 6

Overadorn'd, Affected, Copious, *shun*.

S E C T.

S E C T. III.

Of FINE TURNS, or, REPETITIONS
of Sounds.

S. **R**EPETITIONS, or *Fine Turns*, are such as gracefully repeat either the same Word, or the same Sound in different Words.

The CHIEF REPETITIONS are fourteen, and they are distinguish'd as follows, viz.

- T. I. CLAUSES ANAPHORA begins alike.
 II. EPISTROPHE's like *Endings* Fancy strike.
 III. SYMPLOCE, these both join'd *ends* and *begins*.
 IV. An EPIZEUXIS, warm, a Word rejoyns.
 V. ANADIPLOSIS the last Word brings on.
 VI. EPANALEPSIS ends as it begun.
 VII. EPANODOS in *midst* joins like Extremes.
 VIII. PLOCE, to hint the Thing, reflects on Names.
 IX. A POLYPTOTON different Cases joins.
 X. ANTANACLASIS doubtful Terms designs.
 XI. In PARANOMASIA Sound accords.
 XII. PAREGMENTON from the same Root brings Words.
 XIII. HOMOIOTELEUTON rhymes all it can.
 XIV. By SYNONYMS like Thoughts improv'd run on.

ELEMENTS OF ORATORY. 65

THE MEANING and DERIVATION of the Names or Terms, with Examples.

I. **A** NAPHORA, Ἀναφορά, *Bringing over again* a Word to begin next Clause, from ἀναφέρω, *refero*; as, *Te, dulcis conjux, Te solo in littore secum; Te veniente die, Te decedente canebat*; Virg. *Geor.* 5. *Pan primus calamos cera conjungere plures Instituit: Pan curat oves, oviumque magistros*; Virg. *Tuta frequensque via est per amici fallere nomen; Tuta frequensque licet sit via, crimen habet*; Ovid. *de Arte*: *Tu pugnare potes, mihi sacri est consilii vis; Tu vires sine mente geris, mihi cura futuri est*; Ovid *Met.* 13. *Nihil te nocturnum præsidium palatii? nihil timor populi? nihil horum ora vultusque moverunt?* Cic. *in Cat.* *Sic oculos, sic ille manus, sic ora movebat*; Virg. *Æn.* 3. See also *Psal.* xxix. 3, 4, 5, &c. 'Tis likewise call'd EPANAPHORA. See *Jer.* viii. 2. *1 Cor.* i. 20. *Psal.* cxviii. 8, 9. *Jer.* l. 35, 36. *Rom.* viii. 38. *Psal.* xxvii. 1. &c.

II. **E**PISTROPHE, Ἐπιστροφή, a *Turning to* the ending Word, from ἐπί, *ad*, & στροφή, *verto*; as, *Crede mihi, si te quoque pontus haberet; Te sequeretur, conjux, et me quoque pontus haberet*; Ovid. *Met.* 1. *Surgamus; solet esse gravis cantantibus umbræ: Juniperi gravis umbra; nocent et frugibus umbræ*; Virg. *Ecl.* 10. *Pænos Populus Romanus justitiâ vincit, armis vincit, liberalitate vincit. Dolitis tres exercitus Populi Romani interfectos? interfecit Antonius: Desideratis clarissimos cives? eos quoque eripuit vobis Antonius: Autoritas hujus ordinis afflicta est? affixit Antonius*; Cic. 2. *Phil.* See also *1 Cor.* xiii. 11.—N. This Repetition is also call'd EPIPHORA, a *Bringing to or repeating the Ending Word*. See *Psal.* cxv. 9, 10, 11. *Matth.* vii. 22. *2 Cor.* xi. 22. *Joel* ii. 26, 27. *Ezek.* xxxiii. 25. *Amos* iv. 6, 8, &c.

K

III. SYM-

66 RHETORIC MADE EASY, or

III. SYMPLOCE, Συμπλοκή, *Connexion* or *Complication* of *Anaphora* and *Epistrophe*, beginning and ending, from συμπλέω, *connecto*; as, *Quis postulavit? Appius: Quis produxit? Appius;* Cic. pro Mil. *Quam bene, Caune, tuo poteram nurus esse parenti! Quam bene, Caune, meo poteras gener esse parenti;* Ovid. *Quis legem tulit? Rullus: Quis majorem populi partem suffragiis privavit? Rullus: Quis comitiis præfuit? idem Rullus;* Cic. See also Rom. xiv. 8. Psalm xlvii. 6. Psalm cxviii. 2, 3, 4. Psalm cxxxvi. 1, 2, 3. Jer. ix. 23, 24. 1 Cor. xii. 4, 5, 6, &c.

H. *Rumpitur Invidiâ quidam, charissime Pursflow,*
Quod me Roma legit, rumpitur Invidiâ;
Rumpitur Invidiâ, quod amamur, quodq; probamur:
P. *Rumpatur, quisquis rumpitur Invidiâ.*

IV. EPIZEUXIS, Επίζευξις, *Rejoining* or *repeating immediately the same Word*, from ἐπι, *ad*, & ζευγνυμι, *jungo*; as, *Ipsa sonant arbusta, Deus, Deus ille, Menalca;* Virg. Ecl. 5. *Ab Corydon, Corydon, quæ te dementia cepit;* Virg. *Excitate eum, si potestis, ab inferis;* Cic. pro Mil. *Adeste, adeste, sceleris ultrices Deæ;* Sen. Med. *Crux, Crux, inquam, infelici & ærumnoso comparabatur;* Cic. in Ver. See likewise Psalm xxii. 1. *Totum hoc* (quantumcunque est, quod certe maximum est) *totum est, inquam, tuum;* Cic. pro Marc. *O Mysis, Mysis;* Ter. Andr. *En illa, illa, quam sæpe optâstis, Libertas!* Sallust. See also Isa. li. 9. Matth. xxiii. 37. Ezek. xxi. 9, 27. 2 Sam. xviii. 33. Hosea ii. 21. &c.

V. ANADIPILOSIS, Αναδιπλωσις, *Reduplication* of the last Word to begin a new Clause, from ἀνα, & διπλόω, *duplico*; as, *Timidisque supervenit Ægle, Ægle Naiadum pulcherrima;* Virg. Ecl. 6. *Ecce Dioneæ procedit virginis astrum; Astrum quo segetes gauderent;* Virg. *Sed pater omnipotens*

ELEMENTS OF ORATORY. 67

nipotens adigat me fulmine ad umbras; Pallentes umbras Erebi, noctemque profundam; Virg. Æn. 4. Pierides, vos hæc facietis maxima Gallo, Gallo cujus amor tantum mihi crescit in horas; Virg. Ecl. 10. Hic tamen vivit: Vivit? imò verò etiam in Senatum venit; Cic. in Cat. Quamdiu quisquam erit, qui te defendere audeat, vives: & vives, ita ut nunc vivis; Ibid. See likewise Rom. viii. 16, 17. 'Tis called also EPANADIPLOSIS. See Isa. xxx. 9. Deut. viii. 7. Rom. xiv. 8. Psal. xlviii. 8. Psalm cxxii. 2, 3. Luke vii. 31, 32. &c.

VI. EPANALEPSIS, Ἐπανάληψις, *Receiving back the first Word last, from ἐπὶ, ad, & ἀναλαμβάνω, recipio; as, Multa super Priamo rogitans, super Hectorè multa; Virg. Æn. 1. Non amo te Sabidi, nec possum dicere quare; Hoc tantum possum dicere, Non amo te; Mart. lib. 1. ep. 33. Multi & graves dolores inventi parentibus, & propinquis multi; Cic. Viñtus amore tui, cognato sanguine viñtus; Virg. Æn. 12. Una dies apperit, conficit una dies; Aufonii Rosa. Qui bibit inde furit; procul hinc decedite queis est—Cura bonæ mentis; qui bibit inde furit; Ovid. Fast. 6. See also Phil. iv. 4. Phosphore, redde diem; quid gaudia nostra moratis? Cæsare venturo, Phosphore, redde diem; Mart. Una Dies Fabios ad Bellum miserat omnes, Ad Bellum missos perdidit una dies; Ovid. Fast. 2. See also 2 Kings xviii. 35. 1 Cor. iii. 21, 22. 2 Cor. iv. 3. Psalm viii. 1, 9. Psalm xlv. 1, 11. &c.*

VII. EPANODOS, Ἐπανόδος, *Reascension from the Middle to each End, from ἐπὶ, & ἀνόδος, ascensus; as, Eripis ut perdas; perdis ut eripias. See also Isa. v. 20. Crudelis mater magis, an puer improbus ille? Improbus ille puer, crudelis tu quoque mater; Virg. Ecl. 8. Thus humorously turn'd in Days of yore: Whether the worst, the Child accurst, or else the cruel Mother? The Mother worst, the Child accurst, as bad the one as t'other; Mr. Smith.*

68 RHETORIC MADE EASY, or

Ecquam putatis civitatem pacatam fuisse, quæ locuples sit? ecquam locupletem, quæ tibi pacata esse videatur; Cic. Demophoon ventis & verba & vela dedisti: Vela queror reditu, verba carere fide; Ovid. Ep. 2. Cedere jussit Aquam, jussa recessit Aqua; Ovid. Art. Quod sequitur, fugio; quod fugit, ipse sequor; Ovid. Trist. 2. See also Ezek. xxxv. 6. 2 Cor. ii. 15, 16. Rom. vii. 19. Ezek. vii. 6. John viii. 47. 2 Thess. ii. 4, &c.

VIII. PLOCE, Πλοκή, *Reflexion* or *Hint* on a Word, from πλέκω, *plico* or *flecto*; as, *Ad illum diem Memmius erit Memmius*, i. e. *sui similis. Ex illo Corydon, Corydon est Tempore nobis; Virg. Simia est Simia, etiamsi aurea gestat insignia. See Gen. xxvii. 36. Is he not rightly call'd Jacob, i. e. a Supplanter, for he hath supplanted me these two times. Talis Mater erat si modo Mater erat. &c.*

IX. POLYPTOTON, Πολύπτωτον, *Variety* of Cases, Genders, or Numbers of the same Noun, or Tenses, &c. from πολὺς, *multus*, & πῶς, *Casus*; as, *Mors mortis morti mortem nisi morte dedisset, Æternæ vitæ janua clausa foret; Epig. de Christo. Jam chypeus chypeis, umbone repellitur umbone, Ense minax ensis, pede pes, & cuspide cuspis; Stat. Th. 8. Non ut edam vivo, sed ut vivam edo; Quint. Pax Cererem nutrit, Pacis alumna Ceres; Ovid. Certus locus, certa lex, certum tribunal, quo hoc reservetur; Cic. in Ver. Res cum re, causa cum causa, ratio cum ratione pugnabit; Cic. pro Cæli, Jamque nocens Ferrum, Ferroque nocentius Aurum prodierat; Ovid. Met. 1. Oscula dat ligno, refugit tamen oscula lignum. See also Eccles. xii. 8. 'Tis likewise called METAGOGÉ, from μετάγω, *circumago*, quia Vox eadem variis Casibus circumagitur. See Rom. xi. 36. Gal. ii. 19. Dan. ii. 37. John iii. 13. John i. 1. &c.*

X. ANTANACLASIS, Ἀντανάκλασις, a *Pun*, or *Revocation* of the same Word to signify some

ELEMENTS OF ORATORY. 96

some other Thing, from ἀντί, *contra*, & ἀνακαλέω, *revoco*; as, *Quis neget Aeneæ natum de stirpe Neronem? Sustulit hic Matrem, sustulit ille Patrem*; Epig. *Cur eam rem tam studiosè curas, quæ multas tibi dabit curas*; Cornif. *Amari jucundum est, si curetur, ne quid adsit amari.—Quid ergo? ista culpa Brutorum? Minime illorum quidem, sed aliorum brutorum, qui se cautos & sapientes putant*; Cic. Ep. ad Attic. *Cum Proculeius quereretur de filio, quod mortem suam exoptarit; & ille dixisset, se vero non expectare; Imo, inquit, rogo expectes*; Quint. See Matth. viii. 22. Matth. xxvi. 29. John i. 10. John iv. 13, 14.—N. It is also call'd AN-TISTASIS, *Resisting* the first Sense, from ἀντίστημι, *resisto*. See Matth. x. 39. Isa. lix. 18. &c.

XI. PARONOMASIA, Παρονομασία, *Like-Naming* as to Sound, from παρά, *juxta*, & ὄνομα, *nomen*; as, *Nunquam satis dicitur, quod nunquam satis discitur*; Sen. Ep. 28. *Inceptio est amentium baud amantium*; Ter. Andr. *Tibi parata erunt verba, huic verbera*; Ter. Heaut. *Romanæ spatium est Urbis & Orbis idem*; Ovid. *Qui de hujus Urbis, atque adeo Orbis terrarum exitio cogitent*; Cic. Cat. *Emit morte immortalitatem*; Quint. *Ut non emissus ex Urbe, sed immissus in Urbem esse videbatur*; Cic. in Cat. *Amor & melle & felle est fecundissimus*; Plaut. *Itaque Plebiscitum, quo magis oneratus quam honoratus sum, primus antiquo abrogoque*; Liv. *Nisi quis aut cænum aut cælum dividere vellet*; Flor. 3. *Candidas Ales modo movit Alas*; Sen. Hip. *Nata salo, suscepta solo, patre edita Cælo*; Aufon. Ep. 30. See Matth. xvi. 18. Σὺ εἶ Πέτρος, καὶ ἐπὶ ταύτῃ τῇ Πέτρᾳ οἰκοδομήσω, &c. See 2 Cor. x. 3. Eng. 2 Cor. vi. 9. Psalm xxi. 7. *In te confisi nunquam confusi*. 2 Cor. v. 8, 9. Eng. &c.

XII. PAREGMENON, Παρηγμένον, *Deriving Words from the same Root*, from παράγωμαι, *juxta ducor*; as, *Is demum miser est, cujus nobilitas mi-*
serias

70 RHETORIC MADE EASY, or

serias nobilitat.—*Abesse non potest, quin ejusdem hominis sit, qui improbos probet, probos improbare;* Cic. ad Brut. *Tu quoque Pieridum studio, studiose, teneris; Ingenioque faves, ingeniose, meo;* Ovid. *Æquum est vos cognoscere, atque ignoscere;* Ter. Prol. Eun. *Inimici potius quam amici est amari malle quam amare, &c.* Itaque efficis, ut cum gratiæ causâ nihil facias, omnia tamen sint grata quæ facias; Cic. Sed ut tum ad senem senex de senectute, sic in hoc libro ad amicum amicissimus de amicitia scripsi; Cic. See also Dan. ii. 21. Rom. ix. 32. 1 Cor. xv. 47. Prov. xi. 15, 25, &c.

XIII. HOMOIOTELEUTON, ὁμοιωτέλευτον, *Alike Ending or Rhyming in Clausules, from ὁμοίως, similiter, & τέλευτον, finitum; as, Vivis invidiosè, delinquis studiosè, loqueris odiosè.*—*Si dat oluscula Mensa minuscula Pace reperta, Ne pete grandia Lautaque Prandia Lite referta.*—*Ex magnâ cenâ stomacho fit maxima pœna; Ut sis nocte levis fit tibi cœna brevis.*—*Est data sœvam Causa per Evam Perditionis, Dum meliorem sperat Honorem Voce Draconis.*—*Quid est in Cœlo? Nescio, sed dico quod non est—Non ibi debilis, aut homo flebilis; aut furor, aut lis; Aut cibus, aut coquus, aut Venus, aut Focus, aut tumor aut vis;* Bern. Mor.—*Quos anguis dirus tristi mulcedine pavit; Hos sanguis mirus Christi dulcedine lavit.* To this may be referr'd HOMOIOTOTON, a Rhyming in Cases or Tenses; as, *Ut ejus semper voluntatibus voluptatibusque non modo cives assenserint, socii obtemperarint, hostes obedierint; sed etiam venti tempestatesque obsecundarint;* Cic. in Man. *Cæsar dando, sublevando, ignoscendo, gloriam adeptus est.*—*Titus Vespasianus fuit facundissimus, bellicosissimus, moderatissimus;* Eutrop. *Egone Occasionem mihi ostentatam, tam optatam, tam insperatam amitterem?* Ter.

XIV. SYNONYMIA, συνωνύμια, *Putting together Words of like Signification, from σύν, simul,*
 &

ELEMENTS OF ORATORY. 71

& ὄνομα, *nomen*; as, *Abiit, excessit, evasit, erupit*; Cat. 2. *Promitto, recipioque, spondeoque*; Cic. Philip. 4. *Quicunque ubique sunt, qui fuere, quique futuri sunt posthac, stulti, stolidi, fatui, fungi, bardi, blenni, buccones, solus ego omnes longè antecio Stultitiâ & indoctis moribus*; Mar. If Sentences are *Synonymous*, 'tis call'd **EXERGASIA**, or **EPEXERGASIA**, *Elaborate Accuracy*; as, *Quæ tua mens, oculi, ardor animi? quid cupiebas? quid optabas?* Cic. pro Lig. *Quem si fata virum servant; si vespitur aura Ætherea; nec adhuc crudelibus occubat umbris; Non metus—*&c. Virg. *Æn* 1. See also Isa. xix. 8. Psalm xviii. 2. Prov. i. 20, 22. Prov. ii. 2. Prov. iv. 14, 15. Prov. xxx. 14. &c. Psalm xxxv. 1, 2, 3. Jonah ii. 3, 4, 5, &c.

N. Some *Rhetoricians* add these *Turns* or **REPEITIONS** of less Note. 1. **ANTIMETABOLE**, or **ANTIMETATHESIS**, that is, *Commutation*, from ἀντί, *contra*, & μεταβάλλω, *muto*; which is often a kind of *Epanados*; as, *Poema est pictura loquens; mutum pictura poema*; Hor. *Inter viros femina, inter feminas vir.—Verè dici potest, Magistratum esse Legem loquentem, Legem autem mutum Magistratum*; Cic. de Leg. See 2 Cor. xii. 14. John xv. 16. Rom. vii. 19. 1 Cor. xi. 8, 9, &c. 2. **PARADIASTOLE**, a *Contra-Distinction*, from παρά, & διατέλλω, *distinguo*, which is often a kind of *Paronomasia*; as, *Premitur Virtus non opprimitur.—Non formosus erat, sed erat facundus Ulysses*; Ovid. *Non enim furem sed directorem; non adulterum sed expugnatorem pudicitiae*; Cic. in Vir. *Non sapiens sed astutus*. See 2 Cor. iv. 8, 9. 1 Cor. vii. 10. 1 Cor. iv. 19. &c. 3. **PARACHESIS**, *Sounding alike*, from παρά, *juxta*, & ἡχέω, *sono*, a kind of *Paronomasia* repeating the same Syl'able over again; as, *O fortunatam natam me consule Romam*; Cic. *Palla Pallorem incutit*;

72 RHETORIC MADE EASY, or

cutit; Plaut. 'Tis also call'd PAROMOION, *Likeness of Sound*. — N. PARATHESIS is a Grammatical Figure, putting one Word to explain another; as, *Lupum* [Pisces] *non vidit Italia*. 4. EPIMONE, *Persisting* in the same Words, from ἐπιμένω, *permaneo*; as, This of *Virgil*, *Ecl.* 8. *Incipe Menalios mecum mea Tibia Versus. Ducite ab Urbe domum mea Carmina ducite Daphnim*: repeated eight times. And this of *Theocritus*, *Idyl.* 1. repeated fourteen times Ἀρχέε Βωκο-
λικᾶς Μῶσαι φίλαι, ἀρχετ' αἰοιδᾶς. See *Gen.* xviii. 24, &c. *John* xxi. 15, &c. *Matth.* xii. 31, 32. *Mark* vii. 21, 22, 23. &c. 5. MESARCHIA, *Middle and Beginning alike*, from μέσος, *medius*, & ἀρχή, *principium*; as, *Scelus est Jason genitor, & majus Scelus Medea mater*; *Sen.* *Utere lactucis, & molibus utere malvis*; *Hor.* 6. MESOTELEUTON, *Middle and End alike*, from μέσος, *medius*, & τελευτή, *finis*; as, *Hæc navis onusta prædâ, cum ipsa quoque esset præda*; *Cic.* *Virgini placeat pudor, paterque placeat*; *Sen. Med.* 7. MESODIPLOIS, *Doubling a Word in the Middle of two Sentences*, from μέσος, *medius*, & διπλόω, *duplico*; call'd also MESOPHONIA, *sounding alike in the Middle*, from μέσος, & φωνέω, *sono*; as, *Quem dies vidit veniens superbum; Hunc dies vidit fugiens jacentem*. 8. TAUTOTES, *frequent Repetition of the same Word*, from τ' αὐτά, *eadem*; as, *Qui cavet ne decipiatur, vix cavet, cum etiam cavet; etiam cum cavisse ratus est, sæpe is Cautior captus est, &c.*

U. In THE USE OF REPETITIONS or Turns, observe that——

All TURNS should give a *Lustre* to Discourse,
Must raise new Thoughts, or grace with *Music's*
Force.




PART IV.

SECT. I.

Of PRONUNCIATION, or, The Ornaments of Utterance and Action.

What is Pronunciation? What are the Parts of Pronunciation? In the Delivery of an Oration, what is to be observ'd as to Voice? What is to be observ'd as to Action? Upon the Whole, What must be done to make ourselves acceptable Orators? §. 2. Peruse, construe, or translate (if you please) the following Precepts and Hints concerning Pronunciation, Voice, and Action. §. 3. Make Trial in gracefully and properly delivering some or all of the annex'd Sentences, Orations, &c.

W.  PRONUNCIATION, or, *Moving Delivery*, which is the very Soul of all Rhetoric, consists in a due Management of the *Voice* and *Countenance*, as well as the proper *Gesture* of the *Body* and *Hands*, according to the *Nature* of the *Passion* or *Thing* spoken of.

Hence the *Parts* of Pronunciation are
VOICE and ACTION.

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IN

74 RHETORIC MADE EASY, or

X. IN the *Delivery* therefore of an *Oration*,
First as to VOICE——

*Vary your Tone just as your Subjects go,
Cant not, nor pitch your Voice too high or low,
Strain not, nor speak your Words too fast or slow.* }

Y. Secondly, as to ACTION——

*Whatever different Points your Speech demand,
In Joy, Grief, Hope, or Fear; with Art command
Your Body's Gesture, Countenance, and Hand.* }

Z. TO CONCLUDE. Upon the Whole,
If you design or hope for any *Success* in
your

ANNOTATIONS.

OBS. I. **T**HE QUALIFICATIONS OF AN ORATOR. *Pronunciation*, consisting of *Voice* and *Action*, is so far from being reckon'd the meanest Qualification of an *Orator*, that, *Huic primas dedisse DEMOSTHENES dicitur, cum rogaretur, quid in dicendo esset primum; huic secundas, huic tertias; Cic. de Orat. 3. 56.* Tho' indeed 'tis surprising, as the A. B. of CAMBRAY observes, to consider how much *Knowledge*, and how many *Qualities* are requir'd. An *Orator*, says *Cicero*, ought to have the *Acuteness* of *Logicians*, the *Knowledge* of *Philosophers*, the *Stile* almost of *Poets*, the *Memory* of *Counsellors*, the *Elocution* and *Gesture* of the finest *Actors*; *Cambray's Dial. Eloq. Stev. p. 59:*

TULLY's Words are, In Oratore Acumen Dialecticorum, Sententiæ Philosophorum, Verba propè Poëtarum, Memoria Jurisconsultorum, Vox Tragediarum, Gestus pene summorum Actorum, est requirendus. Quamobrem nihil in Hominum Genere rariùs perfecto Oratore inveniri potest; De Orat. 1. 28.

OBS. II. **T**O BE IN-
FORM'D
TO READ WELL is the first Step towards *Delivering* an *Oration* well. In *Teaching* which, *JULIUS CÆSAR's* *Reproof* to a bad Reader will always be of use, *Si cantas malè cantas; Si legis, cantas:* Let all *Instructors* of Youth therefore listen to *QUINTILIAN* on this Head—*Superest Lectio, in qua Puer ut sciat, ubi suspendere spiritum debeat,*
quo

ELEMENTS OF ORATORY. 75

your Arguments, or would render yourselves
acceptable Orators——

Adorn with **TROPES** and **FIGURES** your
Oration,

By **VOICE** and **ACTION** grace *Pronunciation.*

Now since *Practice* is much more prevalent, efficacious, and instructive than bare *Precepts*, I have annex'd the following Examples of *Sentences, Orationes, Declamations, Themes, &c.* from *Scripture* and the *Classics*, for the sedulous *Student* to exercise himself in this last Part of *Rhetoric*, after having just cast his Eye upon the following *Precepts* and *Hints*.

A N N O T A T I O N S.

quo Loco Versum distinguere, ubi claudatur Sensus, unde incipiat, quando attollenda vel submittenda sit Vox, quid quoque Flexu, quid lentius, celerius, concitatus, lenius dicendum, demonstrari, nisi in Opere ipso, non potest. Unum est igitur, quod in hac Parte præcipiam, ut omnia ista facere possit, intelligat; Quint. l. 1. 8.

OBS. III. **I**'M of opinion likewise with the judicious Mr. *WALKER*, that **LEARNING TO DANCE** and **SING** will be of singular Service in this Affair; the first to form the *Gesture*, and the latter the *Voice*—Non abs Re fore judica, si antequam Præceptores aggrediantur Laborem docendi Pueros, quonam debeant vel Vocis Tono, vel Corporis Gestu Orationem proferre, in primis id Operam dent, ut docendi Pueri, tam **CANTANDI** quam **SALTANDI ARTIBUS**,

saltem leuiter, imbuantur. Illinc Vocis, hinc Corporis Moderationem addiscent; Rhet. l. 2. c. 19.

OBS. IV. **S**PEECHES

are deliver'd in Public in three Places, viz. In Parliament, at Church, and in Courts of Judicature. **SOAR**'S Remarks on each are, 1. In Senatu, minori Apparatu dicendum est; Sapiens enim est Concilium, multisque aliis dicendi relinquendus est Locus: Vitanda est etiam Ingenii Offentationis Suspicio. 2. Concio sacra capit omnem Vim Oratoris, & Gravitatem, Varietatemque desiderat; maximaque Pars Orationis admovenda est ad Animorum Motus. 3. De his quæ Judiciis accommodata sunt, nihil hæc est amplius dicendum, Quia eorum ab Antiquis mutata est Ratio, & ita minus sunt necessaria Præcepta, nisi quæ ex supra dictis intelligi possunt; Cyp. Soar. Rhet. lib. 1. c. 56.

76 RHETORIC MADE EASY, or

S E C T. II.

PRECEPTS and HINTS *ancient and modern, concerning* PRONUNCIATION, *Voice and Action.*

Of PRONUNCIATION.

I. **P**RONUNCIATIO est *Vocis, & Vultûs, & Gestûs, Moderatio cum Venustate; Cic. ad Heren.*

II. Omnis Motus Animi suum quendam à Naturâ habet *Vultum, & Sonum, & Gestum; Totumque Corpus Hominis, & ejus omnis Vultus, omnesque Voces, ut Nervi in Fidibus, ita sonant, ut à Motu Animi sunt pulsæ; Cic. Orat. lib. 3. sub Fine.*

*Learn hence for ancient Rules a just Esteem;
To copy Nature is to copy them.*

Mr. POPE on Criticism, p. 13.

Of VOICE or DELIVERY.

I. **V**OCIS quidem *Bonitas* optanda est; non est enim in nobis: sed *Tractatio & Usus* in nobis. Ad bonam igitur Vocem obtinendam, nihil est utilius quàm *Usus & crebra Mutatio; Cic. Orat. lib. 3.*

II. Vocis *Mutationes* sint, prout Verborum *Dignitas* aut Sententiarum *Natura* postulabit; *Quint. lib. 11. c. 3.* Perpetuata enim *Movoloia* turpis & ingrata est; *Cic. Orat. lib. 3.*

III. Ne sit igitur Vox *gravissima* neve *acutissima*. Promptum sit Os, non *præceps*; moderatum, non *lentum*. Singulæ autem cujusque Dictionis Syllabæ, præsertim *extremæ*, rectè, distinctè, & clarè proferantur; *Quintil. Butler, Dugard.*

IV. *Empha-*

ELEMENTS OF ORATORY. 77

IV. *Emphatica*, aliaque *præcipue nota* Verba, præsertim *Antitheta* seu invicem respondentia, & *Tropi* *Figuraeque insigniores*, paulò altiore Vocis & Tonum & Sonum requirunt; *Butler*.

V. Vox, quatenus ad *Orationis Partes*, fit in Exordio *verecunda*, in Narratione *aperta*, in Propositione *clarior*, in Confirmatione *fortis*, in Confutatione *severior*, in Conclusionem *excitata*, quasi partâ Victoriâ; *Butler & Dugard*.

VI. Vox, ratione Affectuum seu *Passionum*, fit in Commiseratione *flexibilis*, in Iracundia *incitata*, in Metu *demissa*, in Voluptate *bilarata*, in Dolo *tristis*, in blandiendo fatendo satisfaciendo rogando & suadendo *submissa*, in monendo & promittendo *fortis*, in consolando *blanda*, in laudando Gratias agendo & similibus *læta*, *magnifica*, & *sublimis*; *Ibid*.

*These Rules of old discover'd, not deviz'd,
Are Nature still, but Nature methodiz'd.*

Mr. POPE on Criticism.

Of ACTION or GESTURE.

I. **A**CTIO in dicendo una *dominatur*; sine *hâc* summus Orator esse in Numero nullo potest: *Mediocris hâc instructus summos sæpe superare*; *Cic. Orat. lib. 3.*

II. Nam *Actio* ceu *Gestus* est *Sermo Corporis*; & in iis omnibus, quæ sunt *Actionis*, inest quædam Vis à Naturâ data: quare etiam *hâc* Imperiti, *hâc* Vulgus, *hâc* Barbari, *hâc* denique omnes maximè commoventur; *Ibid*.

III. In *Actione* igitur *summum Studium* duo summi Oratores *Demosthenes* & *Cicero* posuere. *DEMOSTHENES* Speculum grande intuens composuit *Actionem* & *Gestus Corporis*, & *Satyrum* *Histrionem* ad eas Artes Magistrum adhibuit. *CICERO* *Histrionibus*, *Roscio* *Comædo*, *Æsopo* *Tragædo*,

78 RHETORIC MADE EASY, or

gædo, usus est. Ipsi etiam *Socrates, Plato, & Quintilianus* probârunt & collaudarunt; *Butler*.

IV. *Actio* semper sit non modò *varia & decora*, sed etiam nec *nimia* nec *affectata*, at Naturæ congruens. Trunco igitur *totius Corporis* Orator seipsum moderetur; *Actioque propria* comitetur omnes *Vocis Flexiones* atque *Animi Motus*; *Ibid.*

V. *Status Corporis* sit erectus. *Humeri* debent æqui esse & recti. *Brachia* modicè projiciantur, & *Dextrum* potius quàm *Sinistrum* faciat Gestum. Supplensio *Pedum* parcè utatur. *Pectus* parcè feriat, & *Femur* in *Affectibus* vehementioribus. Cæteræ *Partes* loquentem adjuvant, *Manus* propè ipsa loquitur. *Manu* enim *poscimus, pollicemur, vocamus, minamur, abominamur, admiramur, interrogamus, negamus, dubitamus, &c.* *Cic. Quint. Tullæus:*

VI: Dominatur autem maximè *Vultus*. Hoc *supplices*, hoc *minaces*, hoc *blandi*, hoc *tristes*, hoc *hilaris*, hoc *erecti*, hoc *submissi* sumus. Hoc *pendent* Homines, hunc *intuentur*, hunc *spectant* etiam antequam dicamus. *Vultus* enim *Imago* est *Animi*, *Indices Oculi*; *Quint. l. II: c. 3:* Which whole Chapter is well worthy Perusal. See also *Cic. l. 3. ad Heren.* and *Vossius in Instit. Orator. &c.*

Follow then NATURE, and your Judgment frame
By her just Standard, which is still the same:
Unerring Nature, still divinely bright,
One clear, unchang'd, and universal Light:

Mr. POPE.

QUONIAM verò hæc, quæ de *Pronunciatione, Voce & Actione* præcipiuntur, ad amussim percipi vel demonstrari, nisi in *Opere ipso*, non possunt; *Operi* igitur & *Exercitationi* ipsi accingamur;

SECT:

ELEMENTS OF ORATORY. 79

S E C T. III.

EXAMPLES of Sentences, Orations, Declamations, Themes, &c. for the diligent Student to exercise himself in PRONUNCIATION.

FIRST, In the few following Instances, Try your *Voice* and *Gesture* in expressing the several *Passions*. Remember—That—

— — — — — *Tristia moestum
Vultum verba decent, iratum plena Minarum,
Ludentem lasciva, severum seria Dicta.*

Hor. *Art. Poët.*

I. IN Commiseration and Grief.

QUO me miser conferam? Quo vertam? In Capitoliumne? At Fratr^{is} Sanguine redundat: An Domum? Matremne ut miseram lamentantemque videam & abjectam—Try it also in English—*Miserable Man that I am! Whither shall I turn myself? Where can I go? To the Capitol? It swims with my Brother's Blood. Shall I go to my own House? There to see my unhappy Mother dissolv'd in Tears and oppress'd with Sorrow?* Mr. Stevenson.

QUÆ à Graccho, says TULLY, acta erant sic Oculis, Voce, Gestu; Inimici ut Lachrymis tenere non possent.

II. IN Anger, Passion, Resentment, &c.

EGONE illam? quæ illum? quæ me? quæ non? fine modo:

Mori me malim: sentiet qui Vir siem; Ter:

SCILICET hæc *Spartam* incolumis, patriasque *Mycenas*

Aspiciet, partoque ibit Regina Triumpho?

80 RHETORIC MADE EASY, or

Conjugiumque, Domumque, Patres, Natosq; videbit,
Iliadum Turbâ, & *Pbrygiis* comitata Ministris?
 Occiderit Ferro *Priamus*? *Troja* arserit Igni?
Dardanidum toties sudarit Sanguine Littus?
 Non ita. &c. Virg.

QUID turpius? *Quid* fœdus? *Quid* Suppliciis
 omnibus dignius? Num expectas dum te Stimulis fo-
 diam! *Hæc* te, si ullam partem habet Sensus, lace-
 rat, hæc te cruentat Oratio; Cic.

CICERO to *Antony* the Younger, who had got
 so drunk at *Hippias's* Wedding, as to spew next
 Day in open Court: Si inter Cœnam, in ipsis tuis
 immanibus poculis, hoc tibi accidisset, quis non turpe
 duceret? In Cœtu vero Populi Romani, publicum
Negotium gerens, Magister Equitum, cui ructare
 turpe est, is vomens, Frustis esculentis, Vinum redo-
 lentibus, Gremium suum, & totum Tribunal imple-
 vit; Cic. Phil. 2.

CICERO to a loud Clamour rais'd against him
 in Court. Nihil me Clamor iste commovet sed con-
 solatur, cum indicat esse quosdam Cives imperitos sed
 non multos. Nunquam, mihi credite, Populus Ro-
 manus hic, qui silet, Consulem me fecisset, si vestro
 Clamore perturbatum iri arbitraretur. Quanto jam
 levior est Acclamatio? Quin continetis Vocem, Indi-
 cem Stultitiæ vestræ, Testem Paucitatis.

III. IN Joy and Pleasure.

ÆNEAS, upon seeing a Picture of the De-
 struction of Troy, at Carthage:

CONSTITIT, & lachrymans—Quis jam Locus,
 inquit, *Achates*,

Quæ Regio in Terris nostri non plena Laboris?
 En *Priamus*: sunt hic etiam sua Præmia Laudi:
 Sunt Lachrymæ Rerum: & Mentem mortalia tangunt:
 Solve metus: feret hæc aliquam tibi Fama Salutem:

Virg.

IV. IN

ELEMENTS OF ORATORY. 81

IV. IN *Fear or Hope.*

TOTUS, *Parmeno*, tremo horreoque, postquam
aspexi hanc ; *Ter. Eun.*

V. IN *Beseeching, Persuading, Flattering, &c.*

DIDO to ÆNEAS *about to leave her.*

MENE fugis ? Per ego has Lachrymas, Dex-
tramque tuam, te,

Quando aliud mihi jam miseræ nil ipsa reliqui,
Per Connubia nostra, per inceptos Hymenæos :
Si bene quid de te merui, fuit aut tibi quidquam
Dulce meum, miserere Domûs labentis, & istam,
Oro, si quis adhuc precibus Locus, exue Mentem.

Virg. Æn. 4. v. 314.

MEZENTIUS, to ÆNEAS, *begging to be
permitted to be buried.*

UNUM hoc per, si qua est victis Venia Hostibus, oro ;
Corpus Humo patiare tegi. — Scio acerba meorum
Circumstare Odia : hunc, oro, defende Furorem ;
Et me Consortem Nati concede Sepulchro !

Virg. Æn. 10. v. 903.

VI. IN *Promising, Admonishing, Comforting, &c.*

EGO propter me illam decipi miseram finam ?
Quæ mihi suum Animum atq; omnem Vitam credidit,
Quam ego Animo egregiè caram pro Uxore habuerim,
Benè & pudicè ejus doctum atque eductum finam
Coactum egestate Ingenium immutarier ? — Non faciam.

————— ADEON' me ignavum putas ?

Adeon' porro ingratum, aut inhumanum, aut ferum,
Ut neque me Consuetudo, neque Amor, neque Pudor
Commoveat, neque commoneat, ut servem Fidem ?

Ter. Andr.

82 RHETORIC MADE EASY, or

VII. IN Praising or Returning Thanks, &c.

*LÆTUS, lubens, Laudes ago, & Grates Grati-
asque habeo ; Plautus.*

AGO tibi Gratias, Imperator *Auguste*, si possem etiam referrem. Sed nec tua Fortuna desiderat remunerandi Vicem ; nec nostra suggerit restituendi Facultatem ; *Auson. ad Gratian.*

— — *TIBI se semper debebit Iason ; Ovid.*

QUOD spiro & placeo, si placeo, tuum est ; *Hor.*

ANTE leves ergo pascentur, &c. Virg. Ecl. i. ver. 60.

DI tibi, si qua, &c. Virg. Æn. i. ver. 607.

VIII. IN Exhorting and Encouraging, &c.

QUOUSQUE tandem ignorabitis Vires vestras, quas Natura ne Belluas quidem ignorare voluit ? Numerate saltem quot ipsi fitis—Tamen acrius crederem, vos pro Libertate quam illos pro Dominatione certaturos—Quousque me circumspectabitis ? Ego quidem nulli vestrum deero ; *Manlius in Tit. Liv. l. 6. c. 18.*

Try the same in *English*.

HOW long will ye be ignorant of your Strength, which Nature discovers to the very Beasts ? Count at least how many ye are—I shou'd think ye wou'd fight more resolutely for Liberty, than those Men for Dominion—How long will ye look upon me ? Ye may all of you depend on me to the utmost. &c. Mr. STEVENSON.

Let us now try WHOLE SPEECHES.

ELEMENTS OF ORATORY. 83

II. ORATIO CATILINÆ, quâ sui de *Conjurat*
ione Confilii *Participes* cohortatur; SALLUST.
Bell. Catilin. Anno ante Christum 63.

EXORDIUM. Ni *Virtus, Fidesque vestra* satis
spectata mihi foret; nequicquam opportuna
Res cecidisset: Spes magna *Dominationis* in Mani-
bus frustra fuisset: Neque per Ignaviam, aut vana
Ingenia, *incerta* pro *certis* captarem. Sed quia
multis, & magnis *Tempestatibus* vos cognovi fortes,
fidosque mihi; eò Animus ausus est maximum, at-
que *pulcherrimum Facinus* incipere; simul quia vo-
bis eadem, quæ mihi, bona, malaque esse intellexi.
Nam *Idem velle, atque Idem nolle*, ea demum firma
Amicitia est. NARR. Sed Ego quæ *Mente agi-*
tavi, omnes jam antea diversi audistis. Ca te um
mihi in dies magis *Animus* accenditur, cum consi-
dero, quæ *Conditio Vitæ* futura sit, nisi Nosmet-
ipso vindicamus in *Libertatem*: Nam, postquam
Respublica in paucorum potentium Jus, atque Ditionem
concessit, semper illis *Reges, Tetrarchæ* vecti-
gales esse: *Populi, Nationes, Stipendia pendere*; cæ-
teri omnes, strenui, boni, *nobiles*, atque *ignobiles*,
Vulgus fuimus, sine Gratia, sine Autoritate, his ob-
noxii, quibus, si *Respublica* valeret, Formidini esse-
mus. Itaque omnis *Gratia, Potentia, Honos, Divi-*
tia apud illos sunt, aut ubi illi volunt: nobis reli-
querunt *Pericula, Repulsas, Judicia, Egestatem*.
Quæ quousque tandem patiemini, *fortissimi Viri*!
PROP. Nonne emori per *Virtutem* præstat, quàm
Vitam miseram, atque inhonestam, ubi alienæ Su-
perbiæ Ludibrio fueris, per Dedecus amittere? Ve-
rum enimvero, *pro Deum atque Hominum Fidem*!
Victoria in *Manu* nobis est. CONFIRM. Viget
Ætas, Animus valet; contra illis, *Annis*, atque *Di-*
vitiis, omnia consenuerunt. Tantummodo *Incepto*
opus est: cætera *Res expediet*. REFUT. Etenim
quis Mortalium, cui *Virile Ingenium* est, tolerare po-

84 RHETORIC MADE EASY, or

test, illis Divitias superare, quas profundant in *extruendo Mari*, & Montibus cœquandis, nobis *Rem familiarem* etiam ad necessaria deesse? Illos *binas, aut amplius Domos* continuare, nobis *Larem familiarem nusquam ullum* esse? Cum *Tabulas, Signa, Toreumata* emunt, vetera negligunt, nova diruunt, alia ædificant: postremo omnibus modis *Pecuniam trahunt, vexant*: tamen *summâ Libidine* Divitias suas vincere nequeunt. At nobis est *Domi Inopia, Foris Æs alienum; mala Res, Spes multò asperior*. Denique quid reliqui habemus præter *miseram Animam*? PEROR. Quin igitur *expergiscimini*? En *illa, illa*, quam sæpe optastis, *Libertas!* Præterea, *Divitiæ, Decus, Gloria* in Oculis sita sunt. *Fortuna* ea omnia *Victoribus Præmia* posuit. *Res, Tempas, Pericula, Egestas, Belli Spolia* magnifica, magis quàm *Oratio* mea vos hortentur. Vel *Imperatore* vel *Milite* me utemini: neque *Animus* neque *Corpus* à vobis aberit. Hæc ipsa, ut spero, vobiscum una *Consul* agam: Nisi fortè me *Animus* fallit, & vos *servire* magis, quàm *imperare*, parati estis.

See the ENGLISH of this, Page 17.

III. CATO's SPEECH in Mr. ADDISON, Act V. Scene I.

CATO alone, *sitting in a thoughtful Posture: In his Hand Plato's Book on the Immortality of the Soul: A drawn Sword on the Table by him:*

IT must be so—*Plato*, thou reason'st well!—
Else whence this pleasing Hope, this fond Desire,
This Longing after Immortality?
Or whence this secret Dread, and inward Horror,
Of falling into Nought? Why shrinks the Soul
Back on herself, and startles at Destruction?
'Tis the Divinity that stirs within us;

'Tis

ELEMENTS OF ORATORY. 85

'Tis Heaven itself, that points out an Hereafter,
And intimates Eternity to Man.

Eternity! thou pleasing, dreadful Thought!

Through what Variety of untry'd Being,
Through what new Scenes and Changes must we pass!
The wide, th'unbounded Prospect lies before me;
But Shadows, Clouds, and Darkness rest upon it.
Here I will hold. If there's a Power above us,
(And that there is, all Nature cries aloud
Through all her Works) He must delight in Virtue;
And that which he delights in, must be happy.
But when! or where!--This World was made for *Cæsar*.
I'm weary of Conjectures—This must end 'em.

[Laying his Hand on his Sword.]

Thus am I doubly arm'd; my Death and Life,
My Bane and Antidote, are both before me.
This in a Moment brings me to an End;
But this informs me I shall never die.
The Soul, secur'd in her Existence, smiles
At the drawn Dagger, and defies it's Point.
The Stars shall fade away, the Sun himself
Grow dim with Age, and Nature sink in Years;
But thou shalt flourish in immortal Youth,
Unhurt amidst the War of Elements,
The Wrecks of Matter, and the Crush of Worlds.

THUS Imitated by Mr. *CLAXTON HALL*,
late of *Holt School*; qui obiit Anno 1736, *Ætat.* 21.

C A T O solus, &c.

*SIC Superis visum est--PLATO, tu Ratione triumphas!-
Unde aliter Spes hæc, unde hæc innata Cupido
Mentibus, Æterni Sitis insatiabilis Ævi?*

*Aut quorsum hic Terror tacitus, Formidine Pectus
Cur trepidat? vel cur Animus, ne Morte periret
Attonitus, refugit? —Divinum inspirat Amorem
Spiritus intus alens; cognati Semina Cæli
Ipse Animus retinens Æternum succinit Ævum.*

Æternum sine Fine Ævum! Terrorve Voluptas! &c.

IV. St.

IV. St. PAUL's Excellent DECLAMATION,
or Defence, before King AGRIPPA, and
FESTUS, the Roman Governor in Judæa.
In Greek and English. See Acts xxvi.

EXORDIUM. ΠΕΡΙ πάσιων ὧν ἐκαλεῖμαι ὑπὸ
Ἰουδαίων, βασιλεῦ ἈΓΡΙΠΠΑ, ἡγῆμαι ἑμαυτὸν μακαρίον,
μέλλον ἀπολογεῖσθαι ἐπὶ σὺ σήμερον, Μάλιστα γνώσῃ ὅλα σε εἰδὼς
πάσιων τῶν κατὰ Ἰουδαίαν ἐθῶν τε καὶ ζήτημάτων διδόναι σε,
μακροθύμως ἀκούσαι με. **NARRATION.** Τὴν μὲν ἔν
βίωσιν με τὴν ἐκ νεότητος, τὴν ἀπ' ἀρχῆς γενομένην ἐν τῷ ἔθνει με
ἐν Ἱεροσολύμοις, ἴσασι πάντες οἱ Ἰουδαῖοι, Προσινώσκουσιν με ἄνωθεν,
(ἐπεὶ θέλωσι μαρτυρεῖν) ὅτι κατὰ τὴν ἀκριβεστάτην αἵρεσιν τῆς ἡμετέ-
ρας θρησκείας ἔζησα Φαρισαῖος. Καὶ νῦν ἐπ' ἐλπίδι τῆς πρὸς τοὺς
πατέρας ἐπαγγελίας γενομένης ὑπὸ Θεοῦ, ἔσχατα κρινόμενος, Εἰς ἣν
τὸ δωδεκάφυλον ἡμῶν ἐκλενεία νόμιμα καὶ ἡμέραν λατρεύον ἐλπίζει
καταστήσασθαι περὶ ἧς ἐλπίδος ἐκαλεῖμαι, βασιλεῦ ἈΓΡΙΠΠΑ, ὑπὸ
τῶν Ἰουδαίων. **PROPOSITION.** Τί ἄπιστον κρινεται παρ'
ἐμοῦ, εἰ ὁ Θεὸς νεκρὸς ἐγείρει; Πίσιν παρὰσχόν πασίν, ἀναστήσας
Χριστὸν ἐκ νεκρῶν. **CONFIRMATION.** Ἐγὼ μὲν ἔν
ἐδοξα, κράτις ΦΗΣΤΕ, ἑμαυτῷ πρὸς τὸ ὄνομα Ἰησοῦ τοῦ Να-
ζωραίου θεῖον πολλὰ ἐναντία πρᾶξαι. Ὁ καὶ ἐποίησα ἐν Ἱεροσολύμοις.
Καὶ κατὰ πάσας τὰς συναγωγὰς πολλάκις τιμωρὸν τοὺς Ἁγίους,
πράττοντα βλασφημεῖν· περισσῶς τε ἐμμανόμενος αὐτοῖς, ἐδίωκον
ἕως καὶ εἰς τὰς ἔξω πόλεις. Ἐν οἷς καὶ πορευόμενος εἰς τὴν Δαμασκὸν
μετ' ἐξουσίας καὶ ἐπιτροπῆς τῆς παρὰ τῶν Ἀρχιερέων, Ἡμέρας μέσης,
κατὰ τὴν ὁδὸν εἶδον, βασιλεῦ, ὑψώθεν ὑπὲρ τὴν λαμπρότητα τοῦ ἡλίου,
περικύβητον με φῶς καὶ τοὺς σὺν ἐμοὶ πορευομένους. Πάντων δὲ καίπα-
πεσόντων ἡμῶν εἰς τὴν γῆν, ἤκουσα φωνὴν λαλοῦσαν πρὸς με, καὶ λέγωνσαν
τῇ Ἑβραϊδὶ διαλέκτῳ, Σαῦλ, Σαῦλ, τί με διώκεις; σκληρὸν σοι
πρὸς κήρυκα λαλῶν. Ἐγὼ δὲ εἶπον, Τίς εἰ Κύριε; Ὁ δὲ εἶπεν,
Ἐγὼ εἰμι Ἰησοῦς ὃν σὺ διώκεις. Ἀλλὰ ἀνάστηθι, καὶ στήθι ἐπὶ τοὺς πόδας
σε· εἰς τὸτο γὰρ ὥφθην σοι, προχειρίσασθαι σε ὑπηρέτην καὶ μάρτυρα
ἧν τε εἶδες, ἧν τε ὁφθήσομαί σοι. Ὅθεν, βασιλεῦ ἈΓΡΙΠΠΑ, ἔκ
ἐγνομῆν ἀπειθήν τῇ ἐναντίῳ ὀπίσθια· Ἀλλὰ τοῖς ἐν Δαμασκῷ πρῶτον
καὶ Ἱεροσολύμοις, εἰς πᾶσαν τε τὴν χώραν τῆς Ἰουδαίας, καὶ τοῖς ἔθνεσιν,
ἀπήγγελλον μετανοεῖν, καὶ ἐπιστρέφειν ἐπὶ τὸν Θεόν. **REFUTA-
TION.** Ἐπεὶ τῶν με οἱ Ἰουδαῖοι συλλαβόμενοι ἐν τῷ ἱερῷ,
ἐπει-

ELEMENTS OF ORATORY. 87

ἐπειρῶντο διαχειρίσασθαι. Ἐπικυρίας εἰν τυχῶν τῆς παρὰ τῷ Θεῷ, ἄχρη τῆς ἡμέρας ταύτης ἔστηκα μαρτυρούμενος μικρῶν τε καὶ μεγάλων, ἔδιν ἐκτὸς λέγων ὅτι οἱ προφῆται ἐλάλησαν μελλόντων γίνεσθαι, καὶ Μωσῆς· Εἰ παθητὸς ὁ Χριστὸς, εἰ πρώτος ἐξ ἀναστάσεως νεκρῶν φῶς μέλλει καὶ ἀγγέλλειν τῷ λαῷ καὶ τοῖς ἔθνεσι. **PERORATION.** Ἀληθείας, Ἄνδρες περιφάνεστοι, ῥήματα ἀποφθέγγομαι. Ἀληθῶς ἔκ εἰμι λοιμὸς, ἔκ ἐκίνησα ζᾶσιν· ἐν τούτῳ δὲ αὐτὸς ἀσκήσας ἀπρόσκοπον συνείδησιν ἔχειν πρὸς τὸν Θεὸν καὶ τὰς ἀνθρώπους διαπαντός. Οὔτε παρὰ γῆσαι δύνανται οἱ Ἰουδαῖοι περὶ ὧν νῦν κατηγοροῦσίν με. Οὔτε μαινόμεαι, ὦ ΦΗΣΤΕ, ἀλλὰ πρὸς τὸν Βασιλέα παρρησιαζόμενος λαλῶ. Ἐπίσταται γὰρ περὶ τούτων ὁ Βασιλεὺς· λανθάνειν γὰρ αὐτὸν τι τούτων ἔπιθομαι ἔδεν· ἔγώ γάρ εἰμι ἐν γωνίᾳ πεπερασμένον τέτο. Πιστεύεις, Βασιλεῦ ἈΓΡΙΠΠΑ, τοῖς προφήταις; οἶδα ὅτι πιστεύεις. Καὶ εὐχαρίστην ἂν τῷ Θεῷ ἔγω μόνον σε, ἀλλὰ καὶ πάντας τὰς ἀκροπόλεις με σήμερον, γενέσθαι πασιελῶς τοιαύτης ὁποῖος καὶ ἐγώ εἰμι, παρκετὸς τῶν δεισμῶν τούτων.

THE SAME DECLAMATION in *English*.

EXORD. I think myself happy, King *AGRIPPA*, inasmuch as I shall answer for myself this Day before thee, touching all the Things whereof I am accused of the *Jews*: Especially because I know thee to be expert in all Customs and Questions which are among the *Jews*; wherefore I beseech thee to hear me patiently. **NARR.** My Manner of Life from my Youth, which was at first among mine own Nation at *Jerusalem*, know all the *Jews*, Which knew me from the Beginning, (if they would testify) that after the strictest Sect of our Religion I liv'd a *Pharisee*. And now I stand, and am judg'd for the Hope of the Promise made by *God* unto our Fathers: Unto which Promise our twelve Tribes instantly serving *God* Day and Night, hope to come: for which Hope's Sake, King *AGRIPPA*, I am accused of the *Jews*. **PROP.** Why should
it

88 RHETORIC MADE EASY, or

it be thought a Thing incredible with you, that *God* should raise the Dead? When *God* himself has given Assurance of it unto all Men, in that he hath raised *Christ* from the Dead. CONFIRM. As for my own Part, Most Noble *FESTUS*, I own I once verily thought that even I myself ought to do many Things contrary to the Name of *Jesus of Nazareth*. Which Thing I also did in *Jerusalem*. I punish'd the Saints oft in every Synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange Cities. In Pursuit of which, as I went to *Damascus*, with Authority and Commission from the chief Priests; At Mid-day, O King, I saw in the Way a Light from Heaven, above the Brightness of the Sun, shining round about me, and them which journeyed with me. And when we were all fallen to the Earth, I heard a Voice speaking unto me, and saying in the *Hebrew* Tongue, *Saul, Saul, why persecutest thou me? It is hard for thee to kick against the Pricks*. And I said, *Who art thou Lord?* And he said, *I am Jesus whom thou persecutest. But rise and stand upon thy Feet: For I have appeared unto thee for this Purpose, to make thee a Minister and a Witness both of these Things which thou hast seen, and of those Things in which I will appear unto thee*. Whereupon, O King *AGRIPPA*, I was not disobedient to the Heavenly Vision: But shewed first unto them of *Damascus*, and at *Jerusalem*, and throughout all the Coasts of *Judea*, and then to the *Gentiles*, that they should repent and turn to *God*. REFUTATION. For these Causes the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtained Help of *God*, I continue unto this Day, witnessing both to Small and Great, saying none other Things than those which the *Prophets* and *Moses* did say should come:
That

ELEMENTS OF ORATORY. 89

That *Christ* should suffer, and that he should be the first that should rise from the Dead, and should shew Light unto the People, and to the *Gentiles*. PERORATION. This, *Most excellent Auditors*, is the real Truth: Believe me, I am no Pestilent Fellow, nor Mover of Sedition; but always endeavour all that lies in me to preserve a Conscience void of Offence towards *God* and towards *Man*: Nor can the *Jews* prove the Things whereof they now accuse me. Neither am I, *FESTUS*, besides myself; but speak thus freely before the King, because he knows these Things to be Fact, yea I am fully persuaded the King knows 'em all to be Fact: For they were not done in a Corner. King *AGRIPPA*, believest thou the *Prophets*? I know that thou believest. And would to *God* that not only Thou, but also All, that hear me this Day, were altogether such as I am, except these Bonds.

N. B. *This Speech in the Original is exceedingly elegant, and therefore loses much of its Beauty in the Literal Translation; which however I didn't think proper to alter further than bringing it into the Form you see.*

V. A FEW short ORATIONS, in *Latin* and *English*, from *TITUS LIVIUS*, &c.

ORATION I.

MUTIUS SCÆVOLA *thinking it a Dishonour for the Romans to be besieged by the Tuscans, obtain'd Leave of the Senate to go and kill their King Porsenna in his own Camp; where, through Mistake stabbing his Secretary, he was apprehended: When, burning off his Right-hand for the Blunder*

N

in

90 RHETORIC MADE EASY, or

in Presence of King Porfenna, and, upon being ask'd who he was, making this Oration, he so astonish'd the King as to be generously dismiss'd, and a Peace immediately concluded. Anno ante Christum 507.

ROMANUS sum Civis : Caium Mutium vocant : Hostis Hostem occidere volui : Nec ad Mortem minus Animi est, quàm fuit ad Cædem. Et facere & pati fortia, Romanum est. Nec unus in Te Ego hos Animos gessi : Longus post me Ordo est idem petentium Decus. Proinde in hoc Discrimen, si juvat, accingere, ut in singulas Horas Capite dimices tuo. Hoc tibi Juventus Romana indicimus Bellum. Nullam Aciem, nullum Prælium timearis. Uni tibi, & cum singulis, Res erit.

IN ENGLISH.

I AM a Roman Citizen ; my Name Caius Mutius : who as an Enemy would have killed my Enemy. Nor have I less Courage to die than I had to kill. To suffer and to do brave Things, is to do and suffer like a Roman. Neither am I the only One, who have taken on me this Resolution against you Porfenna : There is after me a long Train of young Gentlemen seeking the same Glory. Upon this Warning therefore, if you please, arm yourself against this Danger ; seeing every Moment you run the Hazard of your Life, and may have the Sword and Enemy in the very Entry of your Palace. We the Roman Youth denounce this War against you. You may hereafter be afraid of neither Army nor Battle. The Matter lies betwixt you and every one of them.

ORATION II.

WHEN Brutus, who put an end to Kingly Government at Rome, died ; it was maliciously reported, that P. Valerius Publicola, & other Consul, aim'd to be King : because he had not substituted a
Colleague

ELEMENTS OF ORATORY. 91

Colleague in Brutus's Room, and had built an House on Mount Velia. Which when be understood, having first made a Funeral Oration in Praise of Brutus, he thus clears himself. Anno ante Christum 509.

NUNQUAMNE ergo, ulla adeo a vobis, *Quirites*, spectata Virtus erit, ut Suspicionem violari nequeat? Ego me, illum acerrimum Regum Hostem, ipsum Cupiditatis Regni Crimen subitum timerem? Ego si in ipsâ Arce Capitolioque habitarem, metui Me crederem posse à Civibus meis? Tam levi Momento mea apud vos Fama pendet? Adeone est fundata leviter Fides, ut ubi sim, quam qui sim, magis referat? Non obstabunt *Publii Valerii* Ædes Libertati vestræ, *Quirites*: Tuta erit vobis *Velia*. Deferam non in Planum modò Ædes, sed Colli etiam subjiciam; ut vos supra suspectum me Civem habitetis. In *Velia* ædificent, quibus melius quam *Publio Valerio* creditur Libertas.

IN ENGLISH.

WILL there never then, O Romans! be any Virtue so much approv'd of by you, as to pass untainted with Suspicion? Should I, who have always been so bitter an Enemy to Kings, should I fear to incur the Crime of being suspected to covet a Kingdom? Should I, even if I dwelt in the Tarpeian Tower or in the Capitol, should I believe that my Fellow-Citizens could be afraid of me? Does my Reputation then among you depend upon such a Trifle as this? Is your Confidence in me so slightly founded, that my Dwelling-place is more regarded than my Person? Well! Romans! The Habitation of Valerius shall no longer by any Means obstruct your Liberty. Velia shall be your's, and ye shall possess it in Safety. For I will not only bring my House down into the Plain; but will lay it even at the Foot of the Hill: that ye may all dwell above me a suspected Citizen. Let them build upon Velia,

92 RHETORIC MADE EASY, or
who can be better trusted with the Liberty of the Romans than Publius Valerius.

ORATION III.

THE War between the Romans and Albans being agreed to be determined by Three on each Side, viz. the three Horatii and three Curiatii; when five of them were killed in the Fight, which is most exquisitely described by Livy, Lib. 1. 25. the surviving Brother Horatius was met, and reproach'd by his own Sister for killing her Sweetheart, who was one of the Curiatii. Whereupon he stab'd her, and for the Fact was condemn'd to die: But when brought out to Execution, his Father made this Oration to the People, and sav'd him.

HUNCCINE, quem modo decoratum ovan-temque Victoriâ incedentem vidistis, *Quirites*, eum sub Furcâ vinctum inter Verbera & Cruciatuſ videre potestis? Quod vix *Albanorum* Oculi tam deforme Spectaculum ferre possent. I, Lic̃tor, colliga Manus, quæ paulò antè armatæ Imperium Populo Romano pepererunt. I, Caput obnube Liberatoris Urbis hujus. Arbori infelici suspende. Verbera vel intra *Pomærium*, modò intra illa Pila, & Spolia Hostium: vel extra *Pomærium*, modò intra Sepulchra *Curatiorum*. Quò enim ducere hunc Juvenem potestis, ubi non sua Decora eum à tanta Fœditate Supplicii vindicent?

IN ENGLISH.

CAN ye suffer yourselves, O Romans! to see such a Man as this bound under the Gallows, scourged and tormented, whom just before ye saw march in such great Glory, triumphing and adorn'd for Victory? A Sight so abominable and disgraceful, that even our Enemies the Albans themselves, if present, wou'dn't be able to see it done. Go, Lic̃tor! Go bind those Hands fast, which

ELEMENTS OF ORATORY. 93

which but just now conquer'd and brought Dominion to the Romans! Go, I say, and cover the Face of that Man who sav'd and deliver'd this City from Bondage. Hang him upon an accursed Tree. Scourge him and spare not, either within the Circuit of the Walls, so it be among the Javelings and Spoils of the Enemy: or without the Walls, so it be among the Sepulchres of the Curiatii. For to what Place can ye carry this young Gentleman, where his Gallant Deeds can't guard him from so unworthy and shameful a Punishment?

ORATION IV.

CORIOLANUS, a Noble Roman, whose Life is exquisitely wrote by Plutarch, being unjustly banish'd from his Country, gather'd an Army of the Volscians, and march'd directly to besiege Rome; but was met and prevented by his Wife Volumnia and Mother Veturia, the latter of whom made to him this Oration.

SINE, priusquam Complexum accipio, sciam ad Hostem an ad Filium venerim; Captiva, Matérve in tuis Castris sim? In hoc me longa Vita & infælix Senectus traxit, ut Exulem te, deinde Hostem viderim? Potuisti populari hanc Terram quæ te genuit atque aluit? Nonne tibi, quamvis infesto Animo & minaci perveneras, ingredienti Fines Ira cecidit? Nonne, cum in Conspectu Roma fuit, succurrit, Intra illa Mænia Domus & Pænates mei sunt, Mater, Conjux, Liberique? Ergò, Ego nisi peperissem, Roma non oppugnaretur? Nisi Filium haberem, libera in liberâ Patriâ mortua essem? Sed ego Nihil jam pati nec tibi turpius, nec mihi miserrius possum: Nec ut sim miserrima, diù futura sum. De his videris: quos, si pergis, aut immatura Mors, aut longa Servitus manet.

Thus

94 RHETORIC MADE EASY, or

*Thus Imitated in HEROICS by BARLÆUS,
a Dutch Poet.*

QUO Malefane ruis? Patriæque haud tale merenti
Hostiles infers Acies, & Tela *Latinis*,
Infestosque tuis intentas Mœnibus Enses?
Quid *Latium*, quid *Roma*, in te committere tantum
Quid Cives potuere? Tua est *Volumnia* Conjux,
Quam Ferro, scelerate, petis; tua Pignora *Marti*,
Natorumque Feris Jugulos, Ultorque Malorum,
In mea victricem convertis Viscera Dextram.
Usque adeone tuo concedis Fræna Furori?
Nec cessas certare Odiis? Tantumne licebit
Invidiæ? Patriæque tibi venerabile Nomen
Sub Pedibus, seu vile, jacet? jam Filius, Hostis
Esse cupis, Materque tui cum Conjuge Belli
Materies feralis ero? quas eripis Urbes,
Eripis à nobis, & quos grassaris in Agros.

VI. A THEME in *English* and *Greek*. The
THESIS and *Substance* taken from 1 *Esdras*,
Chap. iv. in the *Apocrypha*.

Μεγάλη ἡ Ἀλήθεια, καὶ ἰσχυροτέρα παρὰ πάντα.

Great is the TRUTH, and Stronger than all Things.

PROP. **T**RUTH is great and mighty above all
Things. All the *Earth* calleth upon
it, the *Heaven* blesteth it, All Works shake and
tremble at it, and with it is no unrighteous Thing.

REAS. Because with her there is no Accepting
of Persons, or Rewards; but she doeth the Things
that are right to all, both to the *Just* and *Unjust*;
and all Men approve of her Works.

CONFIRM. For in her *Judgment* there's no
Unrighteousness; and she is the Strength, Domi-
nion, Power, and Majesty of all Ages.

SIMILE. Yea, Even as *God* the great Creator
is greater than the Great Earth, the High Heaven,

or

ELEMENTS OF ORATORY. 95

or the Swift Sun that compasseth the Heavens and returns to his own Place in one Day; so is *Truth* greater and stronger than all Things.

EXAMP. Hence it is that *David* so frequently calls *God*, a *God of Truth*. *The Lord is my Rock, and my Fortrefs, and my Deliverer*; Psalm xviii. 2. *I have hated them that confide in lying Vanities; but I trust in the Lord: O Lord God of Truth*; Psalm xxxi. 5, 6.

TESTIMONY. And our Saviour *Christ* himself, to shew the Greatness, Superiority, and Eternity of Truth, calls himself the Truth. *I am the Way, the Truth, and the Life*; John xiv. 6.

CONCLUSION. Since therefore, All other Things that Men count lasting, great and strong, are found to be frail, weak and wicked; *Wine* is wicked, *Kings* are wicked, *Women* are wicked, All the Children of Men are wicked, and such are all their wicked Works, all which must perish; but as for *Truth*, it endureth, and is always strong; it liveth, and conquereth for evermore: I conclude, and cry out that — *Great is the TRUTH, and mighty above all Things*. Blessed be the *G O D* of Truth.

THE SAME THEME IN GREEK.

Μεγάλη ἡ Ἀλήθεια, καὶ ἰσχυροτέρα παρὰ πάντα.

Great is the TRUTH, and Stronger than all Things.

PROP. Ἡ Ἀλήθεια μεγάλη, καὶ ἰσχυροτέρα παρὰ πάντα. Πᾶσα ἢ γὰρ τὴν Ἀλήθειαν καλεῖ, καὶ ὁ ἕρως αὐτὴν εὐλογεῖ, καὶ πάντα τὰ ἔργα σείσθαι καὶ τρέμει, καὶ ἐκ ἑστὶ μετ' αὐτῆς ἄδικον εἶναι.

REAS. Ὅτι ἐκ ἑστὶ παρ' αὐτὴν λαμβάνειν πρόσσωπα, εἰδὲ διάφορα, ἀλλὰ καὶ τὰ δίκαια ποιεῖ τοῖς δίκαιοις καὶ πονηροῖς καὶ πάντες εὐδοκῶσι τοῖς ἔργοις αὐτῆς.

CONFIRM. Οὐνεκα ἐκ ἑστὶ ἐν τῇ κρίσει αὐτῆς εἶναι ἄδικον καὶ αὐτῇ, ἡ ἰσχύς, καὶ τὸ βασίλειον, καὶ ἡ ἐξουσία, καὶ ἡ μεγαλειότης τῶν πάντων αἰώνων.

SIMILE. Καθὼς ὁ ΘΕΟΣ, ὃς πάντα ποιεῖ, μείζων ἢ μεγάλη γῆ, ὑψηλὸς ἕρως, εἴτε ταχύς ὁ ἥλιος, ὃς στέφεται ἐν τῷ κύκλῳ τῷ ἑρῶνι,

96 RHETORIC MADE EASY, or

ἔραν, καὶ πάλιν ἀποδίδωμι εἰς τὸν αὐτὸν τόπον ἐν μιᾷ ἡμέρᾳ· οὕτως ἡ Ἀλήθεια μείζων καὶ ἰσχυροτέρα παρὰ πᾶν.

EXAMP. Ἐλευθεν ὁ ΔΑΒΙΔ πολλὰκις ὀνομάζει Θεὸν τὸν Θεὸν τῆς Ἀληθείας. Κύριος σπρωγμὰ μου, καὶ καταφυγὴ μου, καὶ ἑὺς μου. Psalm xviii. 2. Ἐμίσθσας τὴς διαφυλάσσοις μου ματαιότητάς διακεκῆς· ἐγὼ δὲ ἐπὶ τῷ Κυρίῳ ἠλπισα· Κύριε ὁ Θεὸς τῆς Ἀληθείας. Psalm xxxi. 5, 6.

TESTIMONY. Καὶ Κύριος ἡμῶν ὁ ΧΡΙΣΤΟΣ αὐτὸς, ἵνα δείξῃ ὅτι παρὰ πᾶν ἡ Ἀλήθεια ὑπερισχύει, εἶπεν—Εγὼ εἰμὶ ἡ ὁδὸς, καὶ ἡ ΑΛΗΘΕΙΑ, καὶ ἡ ζωὴ. Joh. xiv. 6.

CONCLUSION. Ἐπειδὴπερ ἐν πᾶσι δόγματα εἰσὶ καὶ ἀδικα καὶ ἀρετῶς. Ἀδικος ὁ Οἶκος, ἀδικος ὁ Βασιλεὺς, ἀδικαί αἱ Γυναικες, ἀδικοὶ πᾶντες οἱ υἱοὶ τῶν ἀνθρώπων, καὶ ἀδικα πᾶντα τὰ ἔργα αὐτῶν τὰ τοιαῦτα, καὶ ἀπολεῖναι. Ἀλλ' ἡ Ἀλήθεια μένει, καὶ ἰσχύει εἰς τὸν αἰῶνα, καὶ ζῇ καὶ κρατεῖ εἰς τὸν αἰῶνα τῷ αἰῶνος. Ἐπιλέγω καὶ φωνέω—Μεγάλη ἡ Ἀλήθεια, καὶ ἰσχυροτέρα παρὰ πᾶν. Εὐλογίῃς ὁ Θεὸς τῆς Ἀληθείας.

VII. *THE* conclude the Whole with this brief, but accurate and just Description of DETRACTION or CALUMNY, from Justus Lipsius; which try to pronounce properly.

DEPINGO vobis, Viri Dignissimi, Vitium à perpaucis observatum, ideoque maximè periculofum. CALUMNIA est; Pestis Linguarum foeda & perniciofa: Quippe ex Pessimis in Optimos plerumque cadit, inexpectatò vulnerat. Cui verò grata? Vilissimis, Ignavis, Loquacibus. A quâ verò Origine provenit? A Mendacio Patre, Invidiâ Matre, Curiositate Nutrice. Nec ipsa quidem sterilis est; furgia enim, Odia, Cædes, non gignit solùm, sed fovet. Quænam verò huic Morbo Antidotus? INNOCENTIA & Patientia; Hæc enim tolerat, Illa hebetat.

FINIS LIBRI PRIMI.



T H E
A R T of R H E T O R I C
M A D E E A S Y :

O R, T H E
E L E M E N T S of O R A T O R Y.
B O O K I I.

Being the SUBSTANCE of
DIONYSIUS LONGINUS's
Celebrated TREATISE of

T H E S U B L I M E,
Wrote in *Greek* about the Year of CHRIST 278.

W I T H
Proper E X A M P L E S, *Ancient and Modern.*

In several L E T T E R S to a F R I E N D.

Longinus Rhetor *ῥητορικὸν* nunquam dimittit sedulum &
attentum Lectorem sine bonæ Frugis Proventu. VOSSIUS.

*In all your Lines let Energy be found;
And learn to rise in Sense, and sink in Sound.* GARTH.

————— What is dark,
Illumine; what is low, raise and support. MILTON.

Thee, bold LONGINUS! all the Nine inspire,
And bless their Critic with a Poet's Fire:
An ardent Judge, who, zealous in his Trust,
With Warmth gives Sentence, yet is always just:
Whose own Example strengthens all his Laws,
And is himself that great SUBLIME he draws. A. POPE.

L O N D O N: Re-printed in the Year M.DCC.LV.

ART of RHETORIC
MADE EASY:

ELEMENTS OF ORATORY.
BOOK II.

Being the substance of
DIONYSIUS LONGINUS'S

Copied from the

THE SUBLIME



Proper EXAMPLES

In every LETTER to a Friend.

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TO

Sir ROBERT CATER, *Kt.*

ALDERMAN *and* SHERIFF

of L O N D O N.

S I R,

I HUMBLY presume to
Dedicate to you the
following *Compendium*
of a Treatise, which has always
been unanimously allow'd to
consist of the *noblest Collection*
of Thoughts, the human Mind
ever produc'd.

A 2

FOR

DEDICATION.

FOR as the many particular *Favours*, you have for several Years from Time to Time confer'd upon me, lay just Claim to MY most grateful Acknowledgments; No less doth that *Generosity* and *Magnificence of Spirit*, wherewith you have lately so conspicuously adorn'd your *High Office*, justly invite our Sublime *LONGINUS* to intreat your Patronage and Protection.

I am,

With the greatest Respect,

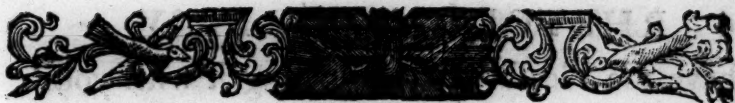
S I R,

Your most Obedient

June 8th,
1738.

Obliged Humble Servant,

JOHN HOLMES.



T H E
ART of RHETORIC
MADE EASY, &c.

B O O K II.

L E T T E R I.

To _____

S I R,

Holt, Dec. 19.



T is now more than two Months since I had Thoughts of returning you your *LONGINUS*; but the Attendance of my laborious Province having hitherto prevented my taking down such *Memorabilia* as occur'd upon my Perusal, I must beg the Favour of a little longer Forbearance. In the mean Time, having met with Mr. *PEARCE*'s last ^a Edition, I shall have

A N N O T A T I O N S.

OBS. I. ^a *THE* various Editions of *LONGINUS* ^{negl} ^{Y. 155.} The first that brought it to light from MSS. was *Francis Robortellus* of *Udine* in *Italy*, printing it at *Basil* in 1554. And in the very next Year *Paulus, Son of Aldus Manutius*, knowing Nothing of the former Edition, published it at *Venice* from the MS. of *Bessarion*. According to which Edition of *Manutius*, *Francis Portus* of *Crete* form'd his,

6 RHETORIC MADE EASY, or

have the Pleasure of comparing it with your's published by *GABRIEL DE PETRA*, and from both will, from Time to Time, as my Leisure permits, present you with my *Extracts*, which I'm persuaded, not from myself, but on the Account of the favourite *Critic* of the learned World, can't fail of affording you a very pleasing Amusement. And whereas you have frequently been pleased to express your Opinion of Abridgments, *Compendium*, *Memorie Gratiâ, quo brevius eo venustius*, I shall do my utmost to give you *LONGINUS*'s Meaning in the most concise and plain Manner.

In Pursuance whereof, I call this my *first Letter*, and enter immediately, upon —

An A B S —

ANNOTATIONS.

his, printed by *Crispinus* in 1570. Which last was followed by most other Editors. But the first that translated it into Latin, was *Gabriel de Petra*, Greek Professor of *Lausanne*, printing it with the *Greek*, at *Geneva*, 1612: which Edition was republish'd with many very learned Annotations by *Gerard Langbænius*, at *Oxford*, in 1638; and by *Tanaquil Faber*, with a few pleasant useful Notes, at *Saumur* in *France*, 1663. It will be better, says Mr. *Pearce*, to say Nothing of the *Bulloign* Edition, 1642, than to speak ill of it. A long Time after, viz. in 1694, *Jacobus Tollius* at *Utrecht* publish'd it with a new *Latin* Version, the *Greek* Text being amended from MSS. and Conjectures, with all the foregoing Notes collected and

augmented with his own. After which, in 1710, and again in 1718, the judicious Mr. *J. Hudson* published his at *Oxford*, reducing *Tollius*'s Version into shorter Periods, and omitting his and all other Notes, except what were purely critical. By the Assistance of all which Editions, together with all the MSS. and other Helps that could be procur'd, the Reverend and Learned Mr. *Z. PEARCE*, (now the present Lord Bishop of *Bangor*, 1755,) has presented us with the most accurate and beautiful Edition of *Longinus*, as well in respect to the *Greek* Text as the *Latin* Version and Notes, the World will perhaps ever see. The 2d Edition was printed at *London* by *J. Tonsen*, in 1732.

An A B S T R A C T of
LONGINUS's LIFE.

DIONYSIUS LONGINUS, a Grecian, flourish'd in the Days of AURELIAN the Roman Emperor, about the Year of Christ 278; but who his Father was, and the particular Place of his Birth, is uncertain. His Mother's Name was PHRONTONIS, Sister of CORNELIUS PHRONTO, Plutarch's Grandson, a famous Rhetorician at Athens, who, when he died, made LONGINUS his Heir. Certain it is, in his Youth he travel'd with his Parents into divers Countries to improve himself in Literature, and convers'd with the greatest Men of that Age; among whom were AMMONIUS and ORIGEN, as himself testifies in a Fragment of his that happens to be preserv'd. After which, at Athens, he taught Oratory and Philosophy, and had among others the great PORPHYRY for his Scholar; Where in a short Time he arriv'd to such Honour and Reputation for his Ability in Criticism, that he was publickly employ'd to determine which Writings of the Ancients were Genuine and which not: And such was the Deference paid to his Judgment, that then, and then only, was the Opinion of others concerning
Authors

8 RHETORIC MADE EASY, or

Authors Standard, when confirm'd^b by LONGINUS's. His Fame thus daily increasing, he was at length sent for by ZENOBI^a, the famous Queen of the Palmyrenians in Syria, to be the Director of the Studies of her Sons: But she soon perceiving his Skill, not only in Books, but in the Arts of Peace and War, made him her chief Secretary of State. Which Post prov'd his Ruin: For ZENOBI^a, who after the Death of her Husband ODENATHUS, had styled herself Queen of the East, and had by LONGINUS's Counsel fought with the utmost Bravery against the Romans for her own and her People's Liberty, being at length besieged in her City Palmyra, and answering the Emperor AURELIAN's Letter for Surrender too sharply; that Prince, when he had conquer'd her, was so mean as to revenge himself, by putting to

ANNOTATIONS.

OBS. II. ^b **T**HE Authors LONGINUS praises, censures, or mentions in his Treatise on the Sublime are 47. viz. *Æschylus, Ammonius, Amphicrates, Anacreon, Apollonius, Aratus, Archilochus, Aristæas, Aristophanes, Aristotle, Bæcchylides, Cecilius, Collisthenes, Cicero, Clitarchus, Demosthenes, Eratosthenes, Eupolis, Euripides, Gorgias Leontinus, Hecateus, Hegesias, Herodotus, Hesiod, Homer, Hyperides, Ion Chius, Isocrates, Lycias, Matris, Moses, Philistus, Phrynichus, Pindar, Plato, Sappho, Simonides, Sophocles, Stesichorus, Theocritus, Theodorus, Theophrastus, Theopompus, Thucydides, Timæus, Xenophon, Zailus* — Besides whom, in a MS. Fragment preserv'd in the Vatican Library, He mentions our St. PAUL among his principal Orators, thus, *Καθὼς δ' ἔσω λόγος πάντος, &c. Let these crown the whole of our Discourse concerning the Sublime of the Greeks, Demosthenes, Lycias, Æschines, Aristides, Isæus, Timarchus, Isocrates, Demosthenes, Crithinus, and Xenophon, Πρὸς τέλος ΠΑΥΛΟΣ ὁ Ταρσεύς, ὃν τιμὰ καὶ πρῶτον φέρει πρὸς αἰνεῖον δόγματι ἀναπράδναις, Add to these PAUL of Tarsus, whom I mention as the chief Supporter of an Opinion not yet fully demonstrated.*

death

LONGINUS's SUBLIME. 9

death many of her Friends, and among the rest LONGINUS, as believing him to have dictated the aforesaid Answer: Who by his Eloquence, in this Calamity, comforted his Associates, and behaved himself with all imaginable Fortitude, dying as sublimely, as he had wrote.

FLAVIUS VOPISCUS tells us the Purport of Zenobia's Letter was as follows---

ZENOBIA Orientis Regina AURELIANO Imperatori Romano.

NEMO adhuc, præter Te, quod poscis, Literis petiit: Virtute faciendum est, quicquid in Rebus bellicis est gerendum. Deditioem meam petis, quasi nescias Cleopatram Reginam perire maluisse, quàm in quâlibet vivere Dignitate. Nobis Persarum Auxilia non desunt, quæ jam speramus; pro nobis sunt Saraceni, pro nobis Armenii. Latrones Syri Exercitum tuum, AURELIANE, vicerunt; quid igitur si illa venerit Manus, quæ undique speratur? Pones profectò Supercilium, quo nunc mihi Deditioem, quasi omnifariam Victor, imperas.

The Substance of LONGINUS's last Words to his Associates was said to be---

SI Terra non aliud quàm magnus quidam Carcer existimari debeat, eum felicissimum esse prædico, qui primus in Libertatem vindicetur.

Thus fell the Sublime LONGINUS, the greatest of all Critics, and such a One as even his Contemporaries did not scruple to name---

Βιβλιοθήκην τινὰ ἑμψυχὸν καὶ περιπατῆν Μουσείον,
A living Library or moving Receptacle of all Arts and Sciences.

10 RHETORIC MADE EASY, or

He publish'd many Books both in Philosophy and Criticism; all which, thro' the Injury of Time, have perish'd, except a few Fragments and this small Treatise of the SUBLIME, or as One truly calls it, Libellus reverà aureolus de Grandiloquentiâ, which we have now before us, and which has always been so justly esteem'd, by all good Judges, the greatest Master-piece in Criticism that ever was wrote.

I intend, SIR, to send you the rest at proper Opportunities, if, upon a repeated Perusal, I like 'em myself, and find 'em not troublesome to you. Till when I beg leave to subscribe myself, SIR,

Your most obedient humble Servant,

J. H.

AN NOT A T I O N S.

OBS.III. **T**HE Books LONGINUS is said to have wrote are 25. viz. 1. *On the Objections against Pheidias.* 2. *Homerical Doubts.* 3. *Whether Homer was a Philosopher.* 4. *Problems of Homer, with their Solutions, in two Books.* 5. *What Things are recorded by the Grammarians as Historical, besides what we meet with in History.* 6. *Of Words of various Significations in Homer, four Books.* 7. *Two Commentaries of the Attic Dialect in alphabetical Order.* 8. *The Diction of Antimachus and Cleon.* All these are mention'd by Suidas. 9. *Liber de Principiis.* 10. *Against Plotinus, and Gentilianus Amelius, Liber de Fine.* 11. *An Epi-*

stle against Amelius. 12. *Concerning Justice according to Plato.* 13. *On the Rhetoric of Hermogenes.* 14. *Concerning Ideas.* 15. *Prælections to Hephæstion's Manual.* 16. *A Confutation of the Stoics Doctrine of the Soul.* These are conjectur'd from the Fragments. 17. *On the Sublime.* 18. *On the Composition of Words.* 19. *On the Passions.* 20. *A Treatise concerning Xenophon.* The three last he mentions in his Treatise of the Sublime. 21. *Of Military Affairs.* 22. *On the Poets.* 23. *Critical Works.* 24. *Ὀδαί-
μα & Λόγος.* 25. *Philologers.* These are mention'd by different Authors.

LETTER

LONGINUS's SUBLIME. II

LETTER II.

SIR,

Holt, Jan. 4.

IN hopes my last did not interfere too much with your severer Studies, I proceed to my second Epistle, which begins the *Treatise* itself--

MEMORABILIA

EX

LONGINI περὶ ὕψους LIBELLO

EXCERPTA.

LONGINUS in his First SECTION, after having shewn ^d CECILIUS's *Treatise on the Sublime* to be imperfect both in Stile and Subject, describes SUBLIMITY thus—

Ἀκρότης καὶ Ἐξοχή τις Λόγων ἐν τῷ ὕψει.

Sublimity is the very Height and Excellency of good Writings.

And declares to his Friend POSTHUMUS TERENCEIANUS, that this is the only Virtue whereby the greatest *Writers* in all Ages have attained to their Height of Reputation and Immortality.

ANNOTATIONS.

OBS. IV. ^d THIS CECILIUS, thought Orator, in the Time of *Augustus* to be the first that ever wrote *Cæsar*, and an Acquaintance of *Dionysius Halicarnassæus*. of the *Sublime*, was a *Sicilian*

12 RHETORIC MADE EASY, or

As for RHETORIC, or the meer *Art of Persuasion*, says he, it can have no more Influence over us than we please to let it; but it is not so with the SUBLIME, whose Force is irresistible, ever conquering and filling the Mind with Extasy and Admiration. *He adds further*—The Excellency of INVENTION or DISPOSITION is scarcely discernible in one or two Passages of any Production, nor sometimes in the whole Contexture; but as for the • SUBLIME, no sooner doth it properly appear in an Author, but it captivates our Understandings, forces our Approbation, and like Lightning has, as it were already, driven all Objections before it, and at one Stroke discover'd the Orator's whole Power and Strength.

In SECTION II. our Author proceeding to inquire, *Whether this SUBLIMITY be an*

ANNOTATIONS.

OBS. V. • **M**R. Pearce observes, that Longinus in this Treatise uses, as Synonymous Terms, for *The Sublime* or *Sublimity*, τὸ ὑψ., τὰ ὑψηλ., τὰ ὑπερφύα, τὰ μεγαλ., τὸ ὑπερτίλαμιον, τὰ μεγίθη, τὸ μεγαλοφρὺς, τὸ θαυμάσιον, ὁ ὕψος, τὸ βάθος, τὰ διημένα, &c. What's beyond Sublime, he calls μετεωρὰ, παρὰ τραγῶδα, &c. — The same Gentleman likewise further remarks, that our Critic's Diction is as sublime as his Precepts, and gives us an Instance here: An ordinary Writer, says he, would languidly have said διαφερεῖ & ὑπερβαίνει, it drives away and

discovers, but Longinus uses the Time past διεφύσεν & ὑπεδείξατο, it hath driven away and discover'd, intimating with what Celerity and Force Sublimity like Lightning (which while present we can't say we see, but when past soon perceive it by its Effects) strikes the Mind of the Auditor. Besides, the Structure and rapid Sound of the very Words seem to give us a lively Picture both of Lightning and Sublimity. Try to pronounce them—*Ἵψος δὲ πῶς καίριως ἐξενεχθὲν τὰ τε περὶ αἰετὰ δίκην σκηπτοῦ πάντα διεφύσεν, ἢ τὴν τῶ ῥήτορος ἰσχύος ἀθρόαν ὑπεδείξατο δύναμιν.*

Effect

LONGINUS's SUBLIME. 13

Effect of Art or Nature, He contradicts such as assert—

Μία Τέχνη πρὸς αὐτὰ, τὸ πεφυέναι,

The only Art to attain it is to be born to it.—Or—

That the Force of Geni^{us} or meer Strength of Natural Parts produces it ; and that Learning is so far from contributing any thing thereto, that by its Precepts and Rules it rather cramps and hinders it.

He owns, that in all Productions *Nature* ought to act freely and unconfin'd ; however, not so headlong or irrational, as to be subject to no Laws of *Method*. He confesses indeed the Force of *Genius* to be the Foundation and primogenial Principle of all that can be call'd SUBLIME ; but then, that the Knowing in what Manner, Time and Place, for what End, and under what Restrictions it ought to be us'd, is solely owing to *Art* and *Method*. That Natural Abilities frequently want Ballast as well as Sail, a Bridle as well as a Spur. And that what DEMOSTHENES said of *Common Life* holds good in *Stile*, viz. *That a Competency was the greatest Blessing ; but that the next, and what was scarcely inferior to it, was the Prudent Skill to manage it, which if wanting, the other would be but of little Service or Significancy.* In *Stile*, hints LONGINUS, call *Genius* that Competency, and *Art* that Prudence,

In

14 RHETORIC MADE EASY, or

In SECTION III. ^f the Beginning of which is lost, he goes on to shew, that this SUBLIMITY consists not in

I. AN EMPTY SWELLING OF WORDS,

such as *ÆSCHYLUS* puts into *Boreas's* Mouth, at firing an House, viz.

*Whirlpools of Flames tow'rds Heav'n I vomit soon,
Nor had I whistled yet my Fav'rite Tune.*

Magnificently terrible at first Sight; but do but bring *Whirlpools of Flames, Vomiting towards Heaven*, and the *Whistler Boreas*, to the Test of Sense and Truth, And what vile swoln frivolous contemptible Bombast will these Images appear!—Now, says he, if *Tragedy*, which is in it's Nature grand and lofty, will not admit of this, who can forbear laughing to hear the Historian ^s *GORGIAS LEONTINUS*

AN NOT A T I O N S,

OBS: VI. ^f **T**WO whole Pearce further adds—*Critici nescio quâ Authoritate freti, hos Versus Æschylo adjudicant: Boreas verò Ventus hic loqui videtur.* Gerard Langbænius presumes to tax *Virgil* with the like Swelling in his Description of Burning *Ætna*, where after he says—

Atto litq; Globos Flammarum—

He hypertragically adds—

Et Sidera lambit. Æn. 3. ver. 574.

OBS. VII. ^s **G***GORGIAS LEONTINUS* was a famous *Sicilian* Rhetorician, who could extemporarily at any time talk pertinently on any Subject. At *Athens* in the open Theatre he used to call out *προβάλλετε, propose your Topic.* Whence all *Greece* had him in so great Esteem, as to erect for him

—LONGINUS's SUBLIME. 15

TINUS stiling *Xerxes* that cowardly *Persian* King, *Jupiter*; and *Vultures*, living *Sepulchres*?—Such Swellers too were ^h **CALLISTHENES**, **CLITARCHUS**, **AMPHICRATES**, **HEGESIAS**, and **MATRIS**, who, while they conceited themselves even inspired, were so far from being *Sublime*, that they abounded in childish Witticisms. This faulty

ANNOTATIONS.

him a Statue of solid Gold in the Temple of *Apollo* at *Delphos*. There are some too who defend him here against *Longinus*, espe-

cially his ἑμψυχοὶ τάφοι, *Vultures are living Sepulchres*. Mr. *Pearce* seems to think *Ovid's*

Flet modo, seq; vocat Bustum miserabile Nati;

and *Cicero's* calling *Piso*, *Bustum Legum omnium & Religionum*; and *Gregory Nazianzen's* naming ravenous Beasts τάφοι τρέχοντες, *running Graves*; and *Eunapius* stiling *Longinus* ἑμψυχὸν βιβλιοθήκην, *a living Library*, to be full as bold.

OBS. VIII. ^h **CALLISTHENES** was

Aristotle's Successor in instructing *Alexander* the Great, and wrote an *History of Greece*. **CLITARCHUS** wrote *Alexander* the Great's Actions, having accompanied him in all his Wars: whom *Demetrius Phalereus*, as well as *Longinus*, taxes with Swelling, when he thus speaks of a Wasp, Καταίμαται μὲν τὴν ὄρεινὴν, εἰσπλάται δὲ εἰς τὰς κοίλας δρυς, *He pervades the Mountains, and flies for Shelter into hollow Trees*; a Description more applicable to a wild Bull, or *Erymanthian* Boar, than a Fly. **AMPHICRATES** was an *Athenian*

Orator, who, when banish'd to *Seleucia*, being ask'd to open School, swellingly answer'd, that such a *Dish* was not capable to hold a *Dolphin*: *Plut. in Vit. Lucul.* **HEGESIAS** was a *Magnesian* Historian, who said, *No wonder that the Temple of Diana at Ephesus was burnt at a time, when that Goddess as a Midwife was oblig'd to attend the Birth of Alexander the Great*: An *Epiphonema*, reflects *Plutarch*, κατασείσας τὴν πυρκαϊὰν ἐκείνην ὑπὸ ψυχρίας δυνάμενον, *frigid enough to have extinguish'd the very Fire*: A Reflection, *Friend Plutarch*, adds Mr. *Pearce*, as glaringly *Frigid* as *Hegeſias's*. **MATRIS**, says *Athenæus*, wrote an *Encomium* upon *Hercules*, a *Prose Panegyric* not a *Poem*.—**THEODORUS** was a *Rhetorician* at *Rhodes*, to whom *Tiberius Cæsar* retired to be taught *Eloquence*, and who among others wrote a *Book of the Force of Oratory*.

Tumour

16 RHETORIC MADE EASY, or

Tumour in Stile is like an huge unpleasant Rock in a Champion Country, that's difficult to be transcended; and such abound most in it, who, to avoid being dry and flat, imitate him who said——

Μεγάλως ἀπολισθαίνειν, ἀμάρτημ' εὐγενές—

The Man, who errs sublimely, nobly errs.

But as none are dryer than the Dropfical, so this, as well as every empty Swelling in Nature, is faulty; inasmuch as it points out the direct Contrary to what it means. In short, Nothing can be truly *Sublime*, which is not great in itself, and supported by that which is great too: Contrary to which is——

II. THE FRIGID PUERILE STILE—

which depresses grand Things with *low Comparisons*, and harsh senseless far-fetch'd *Figures*. And what's as contrary to the *Sublime* as either of the other, is—

III. The FLASHING BOMBASTIC STILE.

THEODORUS calls it Παρένθυσον, a mad *Blustering*, when an Author without Reason or Occasion grows warm, and by affecting to raise the *Passions*, madly treats Trifles and Things of no Moment, like a School-Boy, as loftily as tho' they were *Tragedy*. But we shall treat of *managing the Passions* elsewhere.

In

LONGINUS's SUBLIME. 17

In SECTION IV. he treats of the *Frigid Puerile Stile*,¹ and taxes *TIMÆUS*, a Censurer of others Faults, tho' blind to his own, as being full of it, tho' otherwise a learned polite sublime Writer. He gives an Instance in his Encomium of *Alexander the Great*, *Who* (says he) *conquer'd all Asia in fewer Years than Isocrates was composing his Panegyric for making War on the Persians*. An excellent Comparison truly of so great a King with a Sophister! But if that's good Argument, *Timæus*! the *Lacedemonians* themselves are not comparable to *Isocrates* in Valour and Virtue, They were full thirty Years besieging *Messene*, when t'other

A N N O T A T I O N S.

OBS. IX. ¹ **T**HIS *TIMÆUS*, call'd likewise *Epitimæus*, and *τὸ ἐπιτιμῶν*, from censuring other Writers, was a Sicilian Historian, whom *Cicero* styles, *Eruditissimum, & Rerum Copiâ & Sententiarum Varietate abundantissimum*; *Cic. Orat. 2. 14.* — *RAPIN* distinguishes between the *Frigid* and *Puerile Stile* thus — “ There are two Extremes to be avoided with the utmost Care, the *Frigid Stile*, and the *Boyish*. The former renders a Discourse dry and insipid, by a Languor and Flatness of Expression: The latter renders it ungrateful and shocking by a swelling Loftiness, and affected Amplification. Those who use the *frigid Stile*, employ pompous Expressions when the Subject requires plain ones: And they who affect the *boyish Stile*, make use of low Expressions when the Matter requires the loftiest. But our Language is become so modest, so reserv'd, and so scrupulous, that the *Frigid Stile* includes all such Expressions as are too strong, or too sparkling; too bold and hardy Metaphors, and frequent Turns of Wit. And the *Boyish Stile* comprehends Strokes of Humour, and quaint Conceits upon serious Subjects; too loose and heavy Repetitions in those Parts of a Discourse that ought to be close and concise; too violent Exaggerations, and too laborious Figures.” — *M. Rapin. Vol. II. Reflexions sur l'Eloquence.*

18 RHETORIC MADE EASY, or

took only ten to write their Panegyric. Hear likewise how he insults the *Athenians* after their Defeat in *Sicily* --- Mercury or *Hermes*, says he, to revenge the *Abuses* of his Statues at Athens, punished their *Impiety* with the total Destruction of their Army; and what made it appear to be Mercury was, that it was brought about purely by the Means of one *Hermocrates*, Son of *Hermon*, who in a long Series could trace his Family even to *Hermes* or Mercury. --- 'Tis a Wonder too, says *LONGINUS*, he had not foisted in one *Dion* and *Heraclides* to have unking'd *Dionysius* the *Sicilian* Tyrant, for his *Impiety* towards *Dios* and *Heracles*, that is, *Jupiter* and *Hercules*. But why do I tax *Timæus*, when sublime *XENOPHON* and divine *PLATO*, both Scholars of *SOCRATES*, sometimes trifle too, and forget themselves? The first, as well as *Timæus*, (because *κόρη* signifies the *Pupil* of the Eye as well as *Virgin*) calling the *Pupils* of the Eyes *Virgins*, when no Part of the human Body is the Seat of more Impudence.

Οἰνογράφος Κυνὸς ὀφθαλμὸν ἔχων. Il. α. ver. 225.

For hence it is that *Homer's* Hero cries ---

“ Vile Sot, How impudent stare your Dog's Eyes !

PLATO too calls his *Tabulæ Legum* Monuments of Cypress, which is but a low Term to express Eternity by. And how harsh and far-fetch'd sounds this of his --- As to the Walls, let 'em lie on the Ground and sleep quietly, we'll not awake them? --- Nor much better is this of

HERODOTUS --- *Beautiful Women are the Torments of our Eyes* : Unless, to excuse it, it be alledg'd that those he makes speak it are *Barbarians*, and in their Cups.

In SECTION V. he asserts these Faults to proceed from too immoderate a Desire to invent new Ways of Expression. And that as the *Sublimity* of Style arises from a right Use of the Ornaments of Elocution, so these from an unskilful and too bold an Abuse of *Hyperboles* and other Rhetorical Decorations.

In SECTION VI. he says, That to avoid these Faults, we must first get a true Notion of *SUBLIMITY*, which is no such easy Matter. Ἡ γὰρ τῶν λόγων Κρίσις πολλῆς ἐστὶ πείρας τελευταῖον ἐπιγένημα, *For CRITICISM, or an Ability to judge of Writings, is the last Child of long Experience.* It may be therefore necessary, hints he, to look for a shorter Way, *viz.* by Precepts. And this he proposes to do in the seventh *Section* ; with which I shall begin my next, and am, S I R,

Your's &c.

L E T T E R III.

S I R,

Holt, Feb. 14.

OUR Author, in SECTION VII. laying down the Characteristic of *SUBLIMITY*, says, That as Nothing in Life is truly great, the Contempt of which is esteem'd a great Thing, such as of Wealth, Dignity, Honour,

20 RHETORIC MADE EASY, or

Power, and other Externals; for to a Wise Man Nothing can appear excellent, the Despising of which implies a greater Degree of Excellency: Just so ought we to consider of whatever seems Lofty^k and SUBLIME in *Oratory* or *Poetry*, viz. Whether it is really so, or only appears so from a noisy and turgid Flow of Words; which to despise is much more excellent than to admire. Besides, *says he*, Our Mind is naturally excited to the Attention of any thing truly *Sublime*, and is pleased as much to hear it, as to have invented it. If therefore at any time you should meet with an Expression in Appearance Grand and Lofty, which

ANNOTATIONS.

OBS. X. ^k **T**HE A. B. of *CAMBRAY* " should tend to move those
in his Dialogues of Eloquence " secret Springs of Action that
gives much the same Character- " Nature has placed in the
istic of *True Oratory*, as *LON-* " Hearts of Men. Would you
GINUS does of *Sublimity*. His " then consult your own Mind
Words are — " *PLATO* says " to know whether those you
" an Oration is so far eloquent " hear be truly Eloquent?
" as it affects the Hearer's " If they make a lively Im-
" Mind. By this Rule you " pression upon you, and gain
" may judge certainly of any " your Attention and Assent to
" Discourse you hear. If an " what they say; if they move
" Harangue leave you cold " and animate your Passions,
" and languid, and only amuses " so as to raise you above your-
" your Mind, instead of en- " self, you may be assured they
" lightening it; if it does not " are *True Orators*. But if
" move your Heart and Pas- " instead of affecting you thus,
" sions, however florid and " they only please or divert
" pompous it may be, it is not " you, and make you ad-
" truly Eloquent. *TULLY* " mire the Brightness of their
" approves of *Plato's* Senti- " Thoughts, or the Beauty
" ments on this Point; and tells " and Propriety of their Lan-
" us (*Lib. 1. §. 5. and Lib. 11.* " guage, you may freely pro-
" §. 82.) that the whole Drift " nounce them to be meer *De-*
" and Force of a Discourse " *claimers*." — *Stevenson's*
Cambray's Dial. p. 64.

doth

doth not immediately affect your Mind, but the more you think of it the meaner it seems; be assured that Sentence belongs not to the Family of the *Sublimes*, because it pleases no longer than while rehears'd. For that which is truly *Sublime* irresistibly forces Attention, and when once impress'd on the Mind, the more 'tis thought of the more it pleases, and the brighter it shines. Upon the Whole, call that truly *Sublime*, which universally pleases all Persons, in all Places, and at all Times. For none can doubt of that's being so, in Admiring and Extolling which such Numbers of different Nations, Customs, Opinions, and Interests are unanimous.

In SECTION VIII. says *LONGINUS*,
 1 There are FIVE FOUNTAINS or Principles of *Sublimity*; the Knowledge of which however will profit little, unless a Natural *Fluency* of Expression be their common *Substratum*, or Foundation. The Chiefest, and

I. Is a *happy Genius*, or LOFTY CONCEPTION of Things really grand. The

ANNOTATIONS.

OBS. XI. 1 *LONGINUS* having first shewn, *What Faults are contrary to Sublimity, What Sublimity itself is, and How it differs from the Swelling Style*, he proceeds now to open to us the *Five Fountains* from whence true Sublimity has it's Rise; viz. 1. A *Lofty Conception*. 2. A *Capacity of moving the Passions*. 3. *The proper Management of Figures*. 4. *Splendid Expression*, 5. *Magnificent Composition*. He treats of the *first* in Section IX; but of the *second* he says Nothing, unless what little we meet with in Section XV, reserving the *Passions* for a separate Treatise, which, if he ever wrote it, has perish'd: In Section XVI, he begins to treat of the *third* Fountain; of the *fourth* in Section XXX; and of the *fifth* in Section XXXIX. &c.

II. Is

22 RHETORIC MADE EASY, or

II. Is a powerful CAPACITY OF MOVING THE PASSIONS. --- These two, says he, are *Innate* and *Natural*; but the rest we draw from *Art* and *Learning*. The

III. Is the PROPER MANAGEMENT OF FIGURES, which are either of *Words* or *Sentences*. The

IV. Is a Grand and SPLENDID EXPRESSION, which consists in a *judicious Choice of Words*, the Decorations of *Tropes*, and Variation of *Diſtion*. The

V. As the *Sum* of all the rest, is a Lofty and MAGNIFICENT COMPOSITION.

We shall, says he, speak to every Particular, after observing that *CECILIUS* has omitted the Second; who, if he makes *Sublimity* and *Moving the Passions* the same Thing, is mightily mistaken: for there are many low abject *Passions*, far remote from *SUBLIMITY*, such as, *Pity*, *Grief*, *Fear*; and contrarily many Things *Sublime*, which have nothing to do with the *Passions*. Thus (to give one Instance out of a thousand) *HOMER* very sublimely says of the Giants,

Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν αὐτὰρ ἐπ' Ὅσση
Πήλιον ἐἰνοσίφυλλον, ἔν' ἕρανός ἀμβάλῃς εἴη.

Odyss. λ. ver. 314.

On high Olympus, Ossa's cumb'rous Weight
They thought to heave first; then to rear on Ossa
Mount Pelion Forest-crown'd-And thence scale Heav'n.

And, what's still more lofty and grand, adds,

Καὶ νύ κεν ἐξέλεσαν---And certainly had don't, &c.

PANE-

LONGINUS's SUBLIME. 23

PANEGYRIC likewise, and other Orations adapted to set forth Pomp and Shew, tho' they may abound in Magnificence and *Sublimity*, touch not upon the *Passions*; hence it comes to pass that many, who excell in *Moving the Passions* can do little in *Panegyric*, and the contrary. But if CECILIUS has omitted it, as thinking *Moving the Passions* to have no Relation to *Sublimity*, he's still further from the Mark. For doubtless in Discourse nothing can be loftier or of greater Force, than in it's proper Place to *warm the Affections*: It inspires the Mind as it were, and conveys it into the very Height of SUBLIMITY. I am, S I R,

Your's, &c.

L E T T E R IV.

S I R,

Holt, March 20.

YOUR not forbidding me to proceed, brings me to SECTION IX. in which our famous Critic treats of

THE LOFTINESS OF CONCEPTION,

And says, That tho' it is the Gift of Nature, and not of Art; yet to attain and retain it, we must strive as much as lies in us to keep up and cherish *Magnanimity*: Because τὸ τοιαῦτον ὑψὸς μεγαλοφροσύνης ἀπήχημα, *This Part of Sublimity is nothing but the Reflection or Eccho of Greatness*

24 RHETORIC MADE EASY, or

Greatness of Mind or ^m *Magnanimity*. For, says he, 'tis impossible for such, who thro' the whole Course of their Life, have been used to a low and mean way of Thinking, to write any thing so *Sublime* as to convey a lasting Pleasure and Admiration to all Posterity. —

And hence it is that such Sentences as are really grand and lofty have chiefly proceeded from such as have been remarkable for Greatness of Soul.

Thus *ALEXANDER*'s Answer in *Plutarch* to *PARMENIO*, saying --- “ *I would accept of such Terms, were I Alexander,*” --- when *Darius* offer'd his Daughter and half *Persia* for Peace---“ *And so would I, if I were Parmenio;*” ---
ⁿ easily distinguish'd the Magnanimous Spirit of

A N N O T A T I O N S.

OBS. XII. ^m **O**UR Critic observes here, that the sullen Silence of *Ajax*, upon meeting *Ulysses* in the *Elysian Fields*, shew'd more Magnanimity of Spirit, and had more Sublimity in it, than all the Words that could possibly have been spoken by him. See *Hom. Odysf.* λ. ver. 561. *Virgil* has imitated this in *Dido*'s Behaviour there to *Æneas* —

Illa solo fixos oculos averſa tenebat, &c.

Æn. 6.

Disdainfully ſhe look'd; then turning round,
 But fix'd her Eyes unmov'd upon the Ground:
 And what he ſays, and ſwears, regards no more,
 Than the deaf Rocks, when the loud Billows roar,
 But whirl'd away, to ſhun his hateful Sight,
 Hid in the Foreſt, and the Shades of Night.

Dryden.

OBS. XIII. ⁿ **A**FTER theſe Words of *Alexander*, there's a ſecond great Gap in the MSS. ſuppos'd to be no leſs than eight Leaves. Mr. *Pearce* here likewiſe gives us two more Inſtances of Magnanimity of Expreſſion, the firſt the ſublime Defence of *Scaurus*, in *Quint. Inſt.* 5. 12. *Quintus Varius Suetonienſis ait Æmilium Scaurum Rempublicam P.R. prodidiſſe; Æmilius Scaurus negat: The other of Iphicrates, who ask'd his Accuſer Ariſtophanes, An is acceptâ Pecuniâ Rempublicam proditurus eſſet? upon whoſe answering, No; ſays Iphicrates, Quod igitur Tu non feciſſes, Ego feci?*

that

LONGINUS's SUBLIME. 25

that enterprising King from that of *Parmenio's*. In like manner *HOMER's* Loftiness will appear, from his Description of the Goddess *Discord*, Il. δ. ver. 443.

Οὐρανῷ ἐς ἤριξε κάρη, καὶ ἐπὶ χθονὶ βαίνει.

• *Her Head reach'd Heav'n, as on the Earth she march'd.*

Which prodigious Height from Earth to Heaven seems rather the Poet's Height than the Goddess's. How unlike this is that Description of the Goddess *Sorrow* in *HESIOD*, if the Poem be his, viz.

Τῆς δ' ἐκ μὲν ῥινῶν μύξαι ῥέον — Scüt. Herc. ver. 267.

And from her Nostrils Snot and Snivel flow.

A Representation not so Dolorous, as Odious and Distasteful ; but (Heaven!) in Things relating to the Gods, how nobly doth t'other rise ?

Ὅσσον δ' ἡεροειδὲς ἀνὴρ ἴδεν ὀφθαλμοῖσιν

Ἥμενοι ἐν σκοπιῇ, λεύσσων ἐπὶ οἶνοπα πώσσον,

τόσσον ἐπιθρόσκωσι θεῶν ὑψηλῆς ἵπποι. Il. ε. 770.

As far as one, who views the purpled Ocean,

Can from a Beacon see ; so far at once

Stretch'd thro' the Air the Prancers of the Gods.

He ^p measures their Steps by the very Breadth of the World. At which magnificent *Hyperbole*,

ANNOTATIONS.

OBS. XIV. ° *VIRGIL* says the Goddess *Fame*, as *Homer* as much of does of *Discord*—

Ingrediturq; solo, & Caput inter Nubila condit. Æn. 4. 177.

Nor is our *Solomon* less sublime, *Thine Almighty Word touched the Heaven, but it stood on the Earth*, *Wisd. Sol. xviii. 15, 16.*

OBS. XV. ^p **M** R. *Pearce* here justly observes, that *Longinus*, in his Reflection on this sublime In-

D

stance

26 RHETORIC MADE EASY, or

bole, who can forbear crying out—*Should the Horses of the Gods take but t'other Stretch, they'd not find Room enough in the whole World to do it?* Nor are his Images less grand, when he describes the Battles of the God—*Il. φ. ver. 388.*

Ἀμφὶ δ' ἐσάλπιγγεν μέγας ἑρᾶνος, Ὀλύμπῳ τε.

The mighty Heav'ns resound, Olympus shook.

And again in *Il. υ. ver. 61.*

Ἐδδαισεν δ' ὑπέρβην ἄναξ ἐνέρων Ἀΐδωνεύς,
Δείσας δ' ἐκ θρόνου ἄλτο, καὶ ἴαχε, μή οἱ ἔπειτα
Γαῖαν ἀναζήξει Ποσειδάων ἐνοσίχθων,
Οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη,
Σμερδαλέ, εὐζώντα, τὰ τε συγέσει θεοὶ περ.

*⁹ Grim Pluto, Ruler of th' Infernal Regions,
Leap'd from his Throne; and, startling at Destruction,
Roar'd horribly, lest Neptune o'er his Head
Should burst the Earth asunder, and discover
His Gloomy Court, dreadful to Gods and Men.*

ANNOTATIONS.

stance of *Homer*, has even out-done *Homer* himself in Sublimity. *Homer* says only that

the Horses of the Gods at one Leap cut thro' the Air as far as a Man could see in a clear Sky, but *Longinus's* Horses stretch at

once cross the whole World.

OBS. XVI. *VIRGIL* imitates this Passage of *Homer*, in *Æn. 8. ver. 245*; but then it is by way of *8 miles*, which somewhat flattens it.

Non secus, ac si quâ penitus Vi Terra debiscens, &c.

So the pent Vapours with a rumbling Sound
Heave from below; and rend the hollow Ground:
A sounding Flaw succeeds: And from on high,
The Gods, with Hate, behold the nether Sky:
The Ghosts repine at violated Night;
And curse th' invading Sun; and sicken at the Sight.

D. yden.

Don't

Don't you see here the Earth ready to be remov'd from her Foundations, the Infernal Regions laid open, and in a Word the whole Fabric of the Universe unhing'd and ready to burst asunder ; Heaven, Hell, Gods, Men, all mingled in the Fright, and equally concern'd in the Dangers ? Terrible indeed ! but, unless meant *Allegorically*, altogether impious and indecent. For *HOMER*, while he endeavours to make his Heroes Gods, seems designedly to degrade the Nature of the Gods to the Low Condition of Men, or Worse, by recounting their Wounds, Quarrels, Sufferings, Fears, Chains, and other Misfortunes : Because to us Mortals, Death is a sure Refuge from Afflictions, which to Immortals, by reason of their Nature, must be infinite. How much more excellent then are such of his Descriptions, where a GOD is represented such as he really is, a Great, Glorious, and absolutely Perfect Being, as in *Il. v. ver. 18.*

——— τρέμε δ' ἔρεα μακρὰ, καὶ ὕλη
Ποσσὶν ὑπ' ἀθανάτοισι Προειδῶν ἰόντων.

*The Mountains trembled, and the Groves ador'd
Th' Immortal Footsteps of Approaching Neptune.*

And again in *ver. 27.*

Βῆ δ' ἐλάαν ἐπὶ κύμασι· ἄταλλε δὲ κήτε' ὑπ' αὐτῷ
Πάντοθεν ἐκ κυθμων', ἔδ' ἠγροίησεν ἀνακλῖα.
Γηθοσύνη δὲ θάλασσα δίψατο· τοὶ δὲ αἶοντο.

*While o'er the Deep he drives ; the Whales around,
Pleas'd at his Presence, dance and own their God ;
The joyful Waves divide ; the Horses fly.—*

28 RHETORIC MADE EASY, or

He proceeds next to mention our *MOSES* to Advantage, which Passage (as 'tis short and remarkable) I beg leave to transcribe in his own Words——

Ταύτῃ κ' ὁ τῶν Ἰουδαίων δεσποθέτης, ἔχ' ὁ τυχὼν Ἀνὴρ, ἐπιθεὶς τὴν τε θείαν δύναμιν κατὰ τὴν ἀξίαν ἐγνώρισε, κατέφρονεν, ἰουδοὺς ἐν τῇ εἰσοδῇ γράψας τῶν νόμων, "Εἶπεν ὁ Θεὸς, Φησί· Τί;" "γενέσθω φῶς, κ' ἐγένετο· γενέσθω γῆ, κ' ἐγένετο."——

And with the same Loftiness of Spirit did the Law-giver of the Jews, a Man of no common Genius, conceive and express the Power of a Deity, according to his high Dignity, writing thus in the Beginning of his Laws——“ God said (says he) What? — Let “ there be Light, and there was Light. Let the “ Earth be made, and it was made.”

I'll give one Instance more out of *HOMER*, says *Longinus*, for our Imitation, and that is, *Sublimity of Expression* put into the Mouth of a Magnanimous Hero. The Poet feigns a sudden Darkness spread o'er the Heavens in the Day-time, which put a Stop to the *Grecians* fighting, and brings in *Ajax* at his Wit's ends, exclaiming thus——*Il. q. ver. 645.*

Ζεῦ πάτερ, ἀλλὰ σὺ εὔσαι ὑπ' ἡέρος νύκτας Ἀχαιῶν,
Ποίησον δ' αἴθερ, δὸς δ' ὀφθαλμοῖσιν ἰδεῖσθαι.
'Εν δὲ φάει ὄλεσσον

*Almighty Jove! Free but thy Grecian Sons
From this bewilder'd Darkness,—Give us Light—
Let me but see my Way,—And slay me then!*

Here indeed is a true Πάθος, or *Moving the Passions* according to Propriety. *Ajax*, when
in

LONGINUS's SUBLIME. 29

in the utmost Extremity, doth not beg for Life; too mean a Request for so great an Hero: All he asks, is a Power to display his Fortitude: He contemns the Danger he may be expos'd to by it; Give him but Light, Let him but see his Way, And let even *Jupiter* himself be his Antagonist.

LONGINUS concludes this Section with observing that the *ODYSSES*, which *Homer* writ in his Decline of Life, has little or nothing of that Magnanimous Sublimity, which is frequently to be met with in the *ILIAD*, which was wrote in the Bloom and Vigour of his Days: Not but that some of his Descriptions of *Storms*, his Fable of the *Cyclops*, and some other Representations in his *ODYSSES* are very excellent: However, far otherwise are his *Æolus's* *bladdering up the Winds*, *Circe's* *turning Ulysses's Friends into Swine* (whom *ZOILUS* merrily stiles χοιρίδια κλαίοντα, *shrieking Pigs*) with *Jupiter's* *being fed by Doves*, *Ulysses* *fasting ten Days after he was cast away*, and other Inconsistencies in killing *Penelope's Sweethearts*. In short, says he, *Homer* in the *Odysses* may be compared to the setting Sun, who, tho' it abates of its Heat, retains still the same Magnitude. And tho' these Narrations were the Effects of old Age, yet remember 'twas the old Age of an *HOMER*.

I am, SIR, &c.

LETTER

LETTER V.

S I R, *Holt, April 27.*

IN SECTION X. our Critic attempts to shew, besides *Loftiness of Conception*, that, in Descriptions of any Kind, a *Judicious Collection* of the principal *Effects* and strongest concomitant *Circumstances*, ranged in their proper Order, hath a wonderful and potent Influence on the Mind of a Reader; and as such is also a Cause of *Sublimity*. He gives, for his first Instance, the following *Love-Ode* of *SAPPHO*; which (as it is a Fragment of great Reputation, among the *Poets* and *Critics*, and preserv'd only here) I beg leave to transcribe in the *Original*, in the *Latin* of *CATULLUS*, and in Mr. *PHILLIPS's English*; all three being writ with the same Elegance and *Sublimity*, as far as the Genius of each Language will permit. We are, S I R, then to suppose it spoken in the Person of a Lover sitting by his Mistress—

The GREEK by *SAPPHO*, Anno ante

CHRISTUM 310.

Φαίνεται μοι κῆνος ἴσον θεοῖσιν
Ἐμμεν ὤνῃς, ὅς τις ἐναντίῳ τοι

Ἰζάνει, καὶ πλάσιον αἰδὼ φωνῆς—

σας ὑπακύνει,

Καὶ γελᾷς ἱμερόεν· τό μοι ταν

Καρδίαν ἐν γήθεσιν ἐπλόασεν.

Ὡς γὰρ εἶδω σε, βροχίως με φωνᾷς

οὐδὲν ἔτ' εἶχει,

Ἄλλ᾽

LONGINUS's SUBLIME. 31

Ἄλλὰ καμμέν γλῶσσα ἔαγε· λεπλὺν δ'
 Αἰτίκα χερσὶ πῶρ ὑποδερόμακεν·
 Ὅππᾶτίσιν δ' ἔθεν ὄρημα, ἐπιρροίμ-
 εῦσι δ' ἀκνέ.

Καδδ' ἰδρὼς ψυχρὸς χέεται, τρέμει δὲ
 Πᾶσαν ἀγρεῖ, χλωροτέρα δὲ ποίᾳς
 Ἐμμί. τιθάκην δ' ὕλιν πιδεύσιν
 Φαίνομαι ἄπνους.

The LATIN by CATULLUS, *Anno ante*
 CHRISTUM 47.

I LLE mî par esse Deo videtur,
 Ille, si fas est, superare Divos,
 Qui sedens adversus identidem Te,
 Spectat & audit

Dulce ridentem ; misero quod omnes
 Eripit sensus mihi : nam simul Te,
 Lesbia, aspexi, nihil est super mî
 Quod loquar amens.

Lingua sed torpet, tenuis sub artus
 Flamma dimanat ; sonitu suopte
 Tinniunt aures, gemina & teguntur
 Lumina nocte.

Manat & sudor gelidus ; tremorque
 Occupat totum ; velut herbæ pallent
 Ora ; spirandi neque compos, Orco
 Proxime credor.

The

The ENGLISH by Mr. PHILLIPS,
Anno Dom. 1711.

*B*LEST as th' Immortal Gods is he,
The Youth, who fondly sits by thee,
And hears and sees thee all the while
Softly speak, and sweetly smile.

'Twas this depriv'd my Soul of Rest,
And rais'd such Tumults in my Breast;
For while I gaz'd, in Transport tost,
My Breath was gone, my Voice was lost:

My Bosom glow'd; the subtle Flame
Run quick through all my vital Frame;
O'er my dim Eyes a Darknes hung;
My Ears with hollow Murmurs rung.

In dewy Damps my Limbs were chill'd;
My Blood with gentle Horrors thrill'd;
My feeble Pulse forgot to play;
I Fainted, Sunk, and Dy'd away.

Here, says LONGINUS, are collected from all Sides the usual Consequences that the Passion of Love has both on the Mind and Body. But where pray is the Sublimity? Where! Why in as much as the Poet has chose none but the principal and strongest Circumstances; all which she has ranged together and stretch'd to their very Height. Here's Soul, Body, Ears, Tongue, Eyes, Countenance, all faltering and ready to leave their proper Stations. The Lover, thro' opposite Perturbations, is at one and the same

same time inflam'd and chill'd, sensible and senseless, enliven'd and fainting even to Death. All which Circumstances, notwithstanding their seeming Repugnancy to each other, being an exact Copy of Nature, and often found in the Phrensies of Love, convey this *Ode* to the very Height of *Sublimity*.

IN like Manner *HOMER* in describing *Tempests* always heaps together the most terrible Circumstances imaginable. But *ARISTÆUS PROCONNESIUS*, Author of *Arimaspeia*, is in this respect rather florid than sublime, where he says —

Θαυ μὲν ἦμιν καὶ τῶτο, &c.

*Oft has my Mind been with Amazement struck,
That Men should chuse to dwell on watry Waves,
So far remote from Land: Unhappy Race,
What Labours they endure! Their Eyes on Stars,
Their Hearts on Waters fix'd: Their Vows they pay
With lift up Hands, still spewing as they pray.*

How unlike this is *HOMER*'s Description of a Tempest in *Il. o. ver. 624.* to which the Poet compares *Hector* assisted by *Jupiter*? Thus —

Ἐν δ' ἔπειτα, ὡς ὅτε κύμα θοῇ ἐν νηὶ πύσσῃ
λάτρων ὑπὸ νεφέων, ἀνεμοτρεφὲς, ἡ δὲ τε πάσσα

ANNOTATIONS.

OBS. XVII. Compare this mer with *Virgil's* in *Æn. 1:*
Storm of Ho- — ver. 88.

Incubere Mari, totumque à Sedibus imis

Unà Eurusque Notusque ruunt, &c.—

And with the sublime Tempest of the *Psalmist*, Psalm cvii. 25.
&c.

34 RHETORIC MADE EASY, or

Ἀχχὴ ὑπεκρυσθῆ, ἀνέμοιο δὲ δεινὸς ἀήτης
 Ἰσὶν ἱμβερέμεται· τρομέεσι δὲ τε φρένα ναῦται
 Δειδότες· τυτθὸν γὰρ ὑπ' ἐκ θανάτοιο φέρονται.

*On 'em be fell, like a Tempestuous Storm
 Rous'd up by boisterous Winds; which, Waves o'er Waves
 Whirling, and roaring dreadfully, descends :
 While in fierce Eddies rolls the frothy Ship;
 The Sails all torn; th' Affrighted Mariners,
 Aghast, within Death's Jaws are hurl'd along.*

Upon which *ARATUS* has meanly thought
 to refine thus :

————— Ὀλίγον δὲ διὰ ξύλον αἰδ' ἐρύκει.

But a thin Piece of Wood saves 'em from Death.

Low indeed in respect to the Terroure *HOMER* every where raises. In translating which, I have endeavour'd to imitate that Horroure, which, as *LONGINUS* observes, the Original in every Verse inculcates over and over; the very Sound of the Syllables lively representing the foaming Surges and Dashing of the Waves into and over the Ship. Besides which,

ANNOTATIONS.

OBS. XVIII. *ARATUS* was a Greek Poet, whose Book of *Phænomena* Cicero and others translated into Latin Verse. *SAPPHO* was a Lesbian Poetess, the Inventress of *Sapphic Verses*, of whose Works scarce any thing remains but the foregoing Ode. One *ARISTÆUS PROCONNESIUS* is the suppos'd Author of the Poem call'd *Arimaspeia*,

which *Longinus* here mentions. As to *Homer*, who is suppos'd to be born 1034 Years before Christ, *Hesiod* 800, *Anacreon* 532, *Herodotus* 482, *Thucydides* 429, *Xenophon* 387, *Demosthenes* 356, *Theophrastus* 311, *Aristotle* 384, *Cicero* 103, *Moses*, and *Zoilus*, where their Names occur, they all are so well known, as to want no Annotations.

the

LONGINUS's SUBLIME. 35

the Poet, to shew the dreadful Perplexity the Sailors were in, violently wrests the Verse, in his ὑπ' ἐκ θανάτου, by joining two Prepositions contrary to their Nature; and at last as beautifully shews the Rapidity of the Tempest and the Vehemence of their Perplexity both in the Sound and Sense of his — ὑπ' ἐκ θανάτου φέρονται. *Tentavi imitari, fateor; sed vim tantorum Verborum pauci, quos æquus amavit Jupiter, possunt assequi.* I am, S I R,

Your's, &c.

L E T T E R VI.

S I R,

Holt, May 10.

YOU may perhaps have thought in my former Letters, that I have sometimes dwelt too long on some particular *Sections*; I shall endeavour therefore to make amends in this, and the rest, by lightly passing over such as are less remarkable.-----

IN SECTIONS XI. and XII. *Longinus* treats of what Rhetoricians call *Amplifying*, and shews that it is a Virtue in Stile no longer than while join'd with *Sublimity*: Which two differ, says he, from each other in this--- *Sublimity* consists in the Loftiness of Sentiments, *Amplification* in their Quantity and Number. See CLIMAX and INCREMENTUM in Book I.---Hence he proceeds to shew

36 RHETORIC MADE EASY, or

the Difference between *DEMOSTHENES* and *CICERO*, declaring each of 'em to be highly *sublime* in their Way. *Cicero*, says he (εἰ καὶ ἡμῶν ὥς Ἑλλήσιν ἐφεῖται τι γινώσκειν, *If we Grecians may be allow'd to know any Thing of Latin Writers*) differs in *Sublimity* from *Demosthenes* in this. *Demosthenes* is *sublime* in the concise close Way, but *Cicero* in the diffusive. *Demosthenes's* Talent of *Sublimity* consists in strong Exagérations and forcible warm Passions, where 'tis necessary on all Sides to move the Auditory : But *Cicero's* Talent lies in an extensive *Amplifying*, where 'tis proper to smooth and mollify ; a Style well adapted and fitted for Descriptions, Addresses, Narrations, History, Natural Philosophy, and most other Things in the *Demonstrative* Way.

AND in SECTIONS XIII. and XIV. he advises from *PLATO* all those who would write *sublimely*, to imitate, as far as lies in 'em, such Writers as have excell'd in their Way, and who have confessedly on all hands been allow'd to be great Men ; for Instance, *PLATO* in *Philosophy*, *HOMER* in *Poetry* ; in *Oratory* *DEMOSTHENES*, and *THUCYDIDES* in *History*. Old *HESIOD* assures us this Emulation is good ----

— Ἀγαθὴ γὰρ εἰς ἡδὲ βροτοῖσι. Op. & Dies, ver. 24.

*When Mortals strive t' excel in Virtue's Ways,
The glorious Strife deserves immortal Praise.*

Thus *HERODOTUS*, *STESICHORUS*, *ANTILOCHUS*, and *PLATO*, have frequently imitated *HOMER*, as *AMMONIUS*

LONGINUS's SUBLIME. 37

has shewn. And when you have done your best, says LONGINUS, say thus to yourself—Had *Homer* seen this, what would he have thought of it?—How would this have pass'd with *Plato* or *Demosthenes*, or, if Matter of History, with *Thucydides*?—Such an imaginary Tribunal will be enough to make a prudent Writer look about him: and how much less cautious pray, says he, ought an Author to be, who hopes to have all Posterity for his Judges?

HE proceeds, in SECTION XV. to speak περὶ Φαντασίας, of VISION, which he describes to be a Representation of Things so much to the Life, as to affect a Reader's Fancy as much as if he had seen 'em transacted. This in Poetry usually consists in raising Terrour, in Oratory in livelily describing a Thing, as tho' it were then done: (See the Figure HYPOTYPOSIS in Book I.) Both conspire in an emphatical

MOVING OF THE PASSIONS.

Thus EURIPIDES in his *Orestes*, ver. 255.

ὦ μήτηρ, ἰκετεύω σε· μὴ πείσῃς μοι
τὰς αἱματωπὲς καὶ δρακοντῶδεις κόρας.
Αὗται γὰρ, αὗται, πολλοῖσι θρόνονί μιν.

O Mother, prithee, push not — push not on me —
Those bloody-looking snaky-headed Hags.
For here, see here, they're here, they're rushing tow'rd me!

And again in his *Iphigenia*, ver. 408.

ὦ μοι, κτείνει με· ποῦ φύγω;
Woe's me; they'll kill me, whither shall I flee?

Where,

38 RHETORIC MADE EASY, or

Where, tho' the Poet brings not the *Furies* on the Stage, yet his Representation of 'em seems to strike the Fancy as livelily as tho' they had been present. But indeed ' *EURIPIDES* has a peculiar happy Turn in his Management of the *Passions*, particularly *Madness* and *Love*. *ÆSCHYLUS* likewise has many bold Flights of this kind. And *SOPHOCLES* also, as in his Representation of dying *Oedipus* burying himself alive in a prodigious Tempest, and the Apparition of *Achilles* on his own Grave to the *Greeks* just about to depart. Nor is any of 'em loftier than *SIMONIDES*. But Instances out of all these, says he, as there'd be no End of producing them, I omit. He concludes in these Words, Τοσαῦτα περὶ τῶν καλὰ τὰς νοήσεις ὑψηλῶν, καὶ ὑπο μεγαλοφροσύνης, * * * * ἡ μίμησης, ἢ φαντασίας ἀπογεννωμένων ἀρκέσει, So much concerning *LOFTINESS OF CONCEPTION* which, I have shewn, is obtain'd either from *Magnanimity of Thought*, or a *Judicious Collection of principal Circumstances*, or *Amplifying*, or *Imitation*, or *lively Representation*.

AN NOT A T I O N S.

OBS. XIX. ' *EURIPIDES*, *ÆSCHYLUS* and *SOPHOCLES*, who flourish'd about 460 Years before Christ, are well known from their Works. *SIMONIDES* was a celebrated Poet of the Island *Ceos*, whom *Quintilian* praises, *Inst.* 10. 1. thus, *Præcipua ejus in commovendâ Miserratione Virtus, ut quidam in hac eum Parte omnibus ejusdem Ope-*

ris Autoribus præferunt. EU-POLIS was an *Athenian* Comic Poet, of whom we have Nothing left but his Name.

OBS. XX. **T**HERE are a few Words wanting in the Original at * * * * which Mr. *Pearce* thinks ought to be supplied, as in this Version.

LONGINUS's SUBLIME. 39

IN SECTION XVI. he passes to his *third Fountain of Sublimity*, viz.

THE PROPER MANAGEMENT OF FIGURES.

But, as the *Figures* that may be made use of in Discourse are almost innumerable, he purposes to treat only of a few of the chief, being such as contribute most towards *Sublimity*. And here he mentions APOSTROPHE or *Address*. An *Apostrophe* is when an Author in some Commotion turns himself from his main Subject, and addresses on all sides, viz. to the Heavens, Earth, Rocks, Forests, Things sensible, insensible, and what not?

APOSTROPHE turns off to make Address:

She lives! How shall I, Heav'ns, my Thanks express?

LONGINUS mentions here an Oath of DEMOSTHENES as a sublime *Apostrophe*, ἐκ ἔσιν ὅπως ἡμάρτετε, ἔμὰ τὰς ἐν Μαραθῶνι προκινδυνεύσαντας, *Ye have not acted wrong; No, I swear it by those mighty Chiefs that fell at Marathon.* Where he compliments his Ancestors as Gods in swearing by 'em. But observe, says our Critic, 'tis not every silly Oath that's so sublime, for this of EUPOLIS is quite flat,

— Μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην,

I swear it by my Marathonian Fight.

IDARE say, SIR, you'll excuse me, if for the future, instead of LONGINUS's Instances out of the *Ancients*, I should produce Examples from a *Modern Author* equally *Sublime*.

40 RHETORIC MADE EASY, or

lime. For, indeed, such to me appear the Passages that I shall transcribe from Mr. JAMES THOMSON on the *Seasons*, viz. *Spring, Summer, Autumn, Winter*; late Pieces of Poetry, which, according to LONGINUS's *Criterion of Sublimity*, have upon a repeated Perusal irresistably forced my Attention and lasting Admiration. [N. B. *They are taken from his first Edition.*]

The following sublime APOSTROPHES
are his.

The first in Praise of *Agriculture*. After having described the preparative Effects of the Spring, and Labours of the Husbandman in plowing, sowing, harrowing, &c.—he says—

BE gracious, HEAV'N! for now laborious Man
Has done his Due. Ye fostering Breezes, blow!
Ye softening Dews, ye tender Showers, descend!
And temper all, thou world-reviving Sun,
Into the perfect Year! Nor, ye who live
In Luxury and Ease, in Pomp and Pride,
Think these lost Themes unworthy of your Ear.
'Twas such as these the Rural MARO sung
To the full ROMAN Court, in all it's Height
Of Elegance and Taste. The sacred Plow
Employ'd the Kings and Fathers of Mankind,
In ancient Times. And some with whom compar'd
You're but the Beings of a Summer's Day,
Have held the Scale of Justice, shook the Lance
Of mighty War, then with descending Hand,
Unus'd to little Delicacies, seiz'd
The Plow, and greatly independent liv'd.

Spring, ver. 48.

The

LONGINUS's SUBLIME. 41

The next to the *Supreme Being*, as the Soul
of Vegetation ---

HAIL, MIGHTY BEING! UNIVERSAL SOUL
Of Heav'n and Earth! ESSENTIAL PRESENCE,
hail!

To THEE I bend the Knee; to THEE my Thoughts
Continual climb; who, with a Master-Hand,
Hast the great Whole into Perfection touch'd.
By THEE, the various vegetative Tribes,
Wrap'd in a filmy Net, and clad with Leaves,
Draw the live Æther, and imbibe the Dew:
By THEE, &c. ——— Spring, ver. 509.

His next is in recommending a vegetable
Diet, and describing the Cruelty of feeding on
Animals ---

————— Shall MAN, fair Form!
Who wears sweet Smiles, and looks erect on Heav'n,
E'er stoop to mingle with the prowling Herd,
And dip his Tongue in Blood? ——— Alas! ye Flocks,
What have ye done? ye peaceful People, what,
To merit Death? You, who have giv'n us Milk
In luscious Streams, and lent us your own Coat
Against the Winter's Cold? whose Usefulness
In living only lies. And the plain Ox,
That harmless, honest, guileless Animal,
In what has he offended? He, whose Toil,
Patient, and ever-ready, clothes the Fields
With all the Pomp of Harvest; shall he bleed,
And wrestling groan beneath the cruel Hands
Even of the Clowns he feeds? ——— Spring, ver. 402.

42 RHETORIC MADE EASY, or

Another to Light, while he describes the Sun rising ---

*BUT yonder comes the powerful King of Day,
Rejoicing in the East,—and burnish'd plays
On Rocks, and Hills, and Towers, and wandering Streams,
High-gleaming from afar. Prime chearer Light!
Of all material Beings first, and best!
Efflux divine! Nature's resplendent Robe!
Without whose vesting Beauty all were wrap'd
In unessential Gloom, &c.—— Summer, ver. 80.*

Another to the chief Architect---

*HOW shall I then attempt to sing of Him,
Whose single Smile has, from the first of Time,
Fill'd, overflowing, all those Lamps of Heav'n,
That beam for ever thro' the boundless Sky?
But should he hide his Face, th' astonish'd Sun,
And all th' extinguish'd Stars, would loosening reel
Wide from their Spheres, and Chaos come again,
And yet was every faltering Tongue of Man,
Almighty Poet! silent in thy Praise;
Thy matchless Works in each exalted Line,
And all the full harmonic Universe,
Would vocal, or expressive, thee attest,
The Cause, the Glory, and the End of all.*

Summer, ver. 177.

Another to Husbandmen, recommending Charity in Harvest ---

*BEHIND the Master walks, builds up the Shocks;
And, conscious, glancing oft this Way and that
His sated Eye, feels his Heart heave with Joy.*

The

LONGINUS'S SUBLIME. 43.

*The Gleaners spread around, and here and there,
Spike after Spike, their sparing Harvest pick.
Be not too narrow, Husbandmen! but fling
From the full Sheaf, with charitable Stealth,
The liberal Handful. Think, oh! grateful, think!
How good the God of Harvest is to you;
Who pours Abundance o'er your flowing Fields;
While these unhappy Partners of your Kind
Wide-bower round you, like the Fowls of Heav'n,
And ask their humble Dole. The various Turns
Of Fortune ponder; that your Sons may want
What now with hard Reluctance, faint, ye give.*

Autumn, ver. 174.

The next to the *Almighty*, a Prayer worthy
a Rational Creature! ---

*FATHER of Light and Life! thou Good supreme!
O teach me what is good! teach me thyself!
Save me from Folly, Vanity, and Vice,
From every low pursuit! and feed my Soul
With Knowledge, conscious Peace, and Virtue pure,
Sacred, substantial, never-fading Bliss!*

Winter, ver. 199.

The last I shall produce, is his *Address* to
Infidels concerning the Soul of the great Sir
ISAAC NEWTON, departed ---

*AND you, ye hopeless gloomy-minded Tribe!
You who, unconscious of those nobler Flights
That reach impatient at immortal Life,
Against the prime endearing Privilege
Of Being dare contend, say, can a Soul*

44 RHETORIC MADE EASY, or

Of such extensive, deep, tremendous Powers,
Enlarging still, be but a finer Breath
Of Spirits dancing thro' their Tubes a while,
And then for ever lost in vacant Air! Ver. 163.

I am, S I R,
Your's, &c.

L E T T E R VII.

S I R, Holt, June 3.

LEST by my last, you should think I wander too far from my *Author*, I now return---

LONGINUS in SECTION XVII. says that *Figures* and *Sublimity* stand mutually in need of each other, and hints that it is not the bare Use of *Figures* that can cause *Sublimity* in Stile, but the proper Management of them. Because *Figures* may be imperfect various ways--

FIGURES, unnat'ral, senseless, too-fine-spun,
Over-adorn'd, affected, copious, *shun*.

IN SECTION XVIII. he treats of EROTESIS, or *Interrogation*, a Figure very useful to fix the Attention of our Auditors.

Mr. THOMSON has very *Sublime* Ones.

Thus he ascribes the various Instinct in Animals to Divine Providence---

WHAT is this MIGHTY BREATH, ye Curious, say,
Which, in a Language rather felt than heard,

Instructs

LONGINUS's SUBLIME. 45

*Instructs the Fowls of Heav'n; and thro' their Breasts
These Arts of Love diffuses? — What? but GOD!
Inspiring GOD! who boundless Spirit all,
And unremitting Energy, pervades,
Subsists, adjusts, and agitates the Whole.
He ceaseless works alone, and yet alone
Seems not to work, so exquisitely fram'd
Is this Complex, amazing Scene of Things.*

Spring, ver. 796.

And thus the Perpetuity, and Unchange-
ableness of the Heavenly Bodies---

*WITH what a perfect World-revolving Power
Were first th' unweildy Planets launch'd along
Th'illimitable Void! Thus to remain,
Amid the Flux of many thousand Years,
That oft has swept the busy Race of Men,
And all their labour'd Monuments away,
Unresting, changeless, matchless, in their Course;
To Night and Day, with the delightful Round
Of Seasons, faithful; not excentric once?
So pois'd, and perfect is the vast Machine.*

Summer, ver. 32.

His next is on the Virtues of Herbs---

*THEN spring the living Herbs, profusely wild
O'er all the deep-green Earth, beyond the Power
Of BOTANIST to number up their Tribes, &c.---
But who their Virtues can declare? who pierce
With Vision pure into these secret Stores
Of Life, and Health, and Joy? The Food of Man
While yet he liv'd in Innocence, and told
A Length of golden Years, unflesh'd in Blood,*

A Stranger

46 RHETORIC MADE EASY, or

*A Stranger to the savage Arts of Life,
Death, Rapine, Carnage, Surfeit, and Disease,
The Lord, and not the Tyrant of the World.*

Spring, ver. 247.

Another in *Laudem Diluculi* ---

FALSELY luxurious, will not Man awake,
And, starting from the Bed of Sloth, enjoy
The cool, the fragrant, and the silent Hour,
To Meditation due and sacred Song?
And is there ought in Sleep can charm the Wise?
To lie in dead Oblivion, losing half
The fleeting Moments of too short a Life?
Total Extinction of th' enlighten'd Soul!
Or else to feaverish Vanity alive,
Wilder'd, and tossing thro' distemper'd Dreams?
Who would in such a gloomy State remain,
Longer than Nature craves; when every Muse,
And every blooming Pleasure wait without,
To bless the wildly-devious Morning Walk?

Summer, ver. 66.

His next to presumptuous Infidels ---

AND lives the Man, whose Universal Eye
Has swept at once th' unbounded Scheme of Things;
Mark'd their Dependance so, and firm Accord,
As with unfaltering Accent to conclude
That This availeth nought? Has any seen
The mighty Chain of Beings?— Summer, ver. 296.

The last a serious Contemplation in a gloomy
Winter's Night ---

AS yet 'tis Midnight waste. The weary Clouds,
Slow-meeting, mingle into solid Gloom. &c.—

And

LONGINUS's SUBLIME. 47

*And now ye lying Vanities of Life!
Ye ever-tempting, ever-cheating Train!
Where are ye now? and what is your Amount?
Vexation, Disappointment, and Remorse.
Sad, sickening Thought! and yet deluded Man,
A Scene of crude disjointed Visions past,
And broken Slumbers, rises still resolv'd,
With new-flush'd Hopes to run the giddy Round.*

Winter, ver. 191.

IN SECTION XIX. which, thro' the Injury of Time, is, as many of the rest are, imperfect, LONGINUS shews, That as ASYNDETONS raise, so in SECTION XXI. that POLYSYNDETONS or Copulatives enervate Stile. See both these Figures in Book I.

The two *Afyndetons* following are Mr. THOMSON's.

The first, the Pleasure of Faithful Preceptors ----

*WHEN infant Reason grows apace—it calls
For the kind Hand of an assiduous Care:
Delightful Task! To rear the tender Thought,
To teach the young Idea how to shoot,
To pour the fresh Instruction o'er the Mind,
To breathe th' inspiring Spirit, to implant
The generous Purpose in the glowing Breast.*

Spring, ver. 1067.

ANNOTATIONS.

OBS. XXI. **H**ERE's the whole Leaves are suppos'd to be wanting.
fourth great
Gap in the MSS. where two

The

48 RHETORIC MADE EASY, or

The other a *Midsummer Rapture* ----

*WELCOME, ye Shades ! ye bowery Thickets, hail !
Ye lofty Pines ! ye venerable Oaks !
Ye Ashes wild, resounding o'er the Steep !
Delicious is your shelter to the Soul,
As to the hunted Hart the sallying Spring !*

Summer, ver. 392.

IN SECTION XX. he shews that a *Complication of Figures* makes a lively Impression on the Mind, and gives an Instance from *Demosthenes* of a beautiful Congeries of ANAPHORA, DIATYPOSIS, and ASYNDETON. *All which see in Book I.*

Clauses ANAPHORA begins alike.

DIATYPOSIS paints Things to the Life.

ASYNDETON drops AND thro' Haste or Passion.

My Instance of the Complication of all these three Figures from Mr. THOMSON is an Address to the Ladies to dissuade 'em from Hunting ----

*BUT if the rougher Sex by this fierce Sport
Are hurry'd wild, let not such horrid Joy
E'er stain the Bosom of the British Fair.
Far be the Spirit of the Chace from them !
Uncomely Courage, unbecoming Skill,
To spring the Fence, to rein the prancing Steed,
The Cap, the Whip, the Masculine Attire,
In which they roughen to the Sense, and all
The winning Softness of their Sex is lost.
Made up of Blushes, Tenderness and Fears,
In them 'tis graceful to dissolve at Woe ;
And from the smallest Violence to shrink.—*

Know

LONGINUS's SUBLIME. 49

*Know they to seize the captivated Soul
In Rapture warbled from the radiant Lip;
To swim along, and swell the mazy Dance;
To train the Foliage o'er the snowy Lawn;
To play the Pencil, turn th' instructive Page;
To give new Flavour to the fruitful Year;
To give Society it's highest Taste;
To make well-order'd Home Man's best Delight;
To sweeten all the Toils of Human-Life;
This be the Female Dignity and Praise.*

Autumn, ver. 564.

I am, S I R,

Your's, &c.

L E T T E R VIII.

S I R,

Holt, July 17.

IN SECTION XXII. our excellent Critic
treats of HYPERBATON (*which see in
Book I.*) a Figure which is thus prais'd and de-
scrib'd by HORACE---

Ordinis hæc Virtus erit, & Venus (aut ego fallor)

Ut jam nunc dicat, jam nunc debentia dici

Pleraque differat & præsens in tempus omittat.

Art. Poet. ver. 42.

VIRGIL and MILTON, not only in their
Diction but in their Plans of their several Poems,
have observed it; the first beginning his *Æneid*

G

with

50 RHETORIC MADE EASY, or
with the Shipwreck of *Æneas*, and making his
Hero by Way of Episode tell *Dido* all that
happen'd before. This *Milton* imitates, &c.

IN SECTION XXIII. *Longinus* mentions
POLYPTOTONS, ATHROISMUS'S, AN-
TIMETABOLES, and CLIMAXES, as
graceful Ornaments to Stile: He speaks also
of ENALLAXIS: All which be pleas'd to
look for in our Index of Figures, Book I. &c.

A POLYPTOTON different Cases joins:—
From Day to Day he pours down Wines on Wines.

ATHROISMUS various Things collects in One:—
He's Chymist, Fidler, Statesman, and Buffoon.

ANTIMETABOLE exchanges Words:—
They're Slaves in Lordship, and in Slavery Lords.

A CLIMAX amplifies by strict Gradation:—
Sloth brings on Vice, and Vice begets Vexation.

An ENALLAXIS changes, when it pleases,
Tenses, or Persons, Genders, Numbers, Cases.

IN SECTION XXIV. he tells us, that
Collective *Singulars* are frequently sublime;
as in this of *HERODOTUS*; *The whole
Theatre burst into Tears at the Recital of
PHRYNICUS's Tragedy call'd The Siege of*

ANNOTATIONS.

OBS. XXII. * **W**HEN *PHRY-* fined him 1000 Drachmæ for
NICUS the Poet brought this reminding them of their Mis-
Tragedy of the Siege of *Mile-* fortunes, and by a public
tus on the Stage, the *Athenians* Edict forbid the Play to be
ever acted.

Miletus.

LONGINUS's SUBLIME. 51

Miletus. And this of THOMSON's on the
chearful Effects of the Spring ---

————— *MAN superior walks*
Amid the glad Creation, musing Praise,
And looking lively Gratitude.— Spring, ver. 195.

Plurals likewise are sometimes as sublime; as
this of the Poet ---

Ἐξῆλθον Ἑκτόρες τε καὶ Σαρπηδῶνες.

There went forth Hector, *and* Sarpedon *also.*

And this of PLATO to the Athenians, *For*
there are no Pelops's nor Cadmus's, nor Da-
naus's dwell among us. &c.

IN SECTION XXV. he says, 'tis some-
time sublime to relate distant Actions as tho'
they were present. Thus says XENOPHON,
'Twas then, a Soldier falling under Cyrus's Horse,
and being stamp'd upon, runs his Sword into the
Horse's Belly, at which the Horse starting throws
Cyrus, who falls quite to the Ground. And
thus Mr. THOMSON emphatically describes
a Storm at Sea ---

————— *PRONE, on the passive Main,*
Descends th' Ethereal Force, and with strong Gust
Turns from the Bottom the discolour'd Deep.
Thro' the loud Night, that bids the Waves arise,
Lasht into Foam, the fierce, conflicting Brine
Seems, as it sparkles, all around to burn.
Mean time whole Oceans, heaving to the Clouds,
And in broad Billows rolling gather'd Seas,
Surge over Surge, burst in a general Roar,
And anchor'd Navies from their Stations drive

52 RHETORIC MADE EASY, or

*Wild as the Winds athwart the howling Waste
Of mighty Waters. Now the billy Wave
Straining they scale, and now impetuous shoot
Into the secret Chambers of the Deep,
The full-blown Baltick thundering o'er their Head.
Emerging thence again, before the Breath
Of all-exerted Heav'n they wing their Course,
And dart on distant Coasts; if some sharp Rock,
Or Sand insidious break not their Career,
And in loose Fragments fling them floating round.*

Winter, ver. 134.

And thus he paints out a well-dress'd Flower-
Garden --- Where

*FAIR-HANDED SPRING unbosoms every Grace;
Throws out the Snow-Drop and the Crocus first,
The Daisy, Primrose, Violet darkly blue,
Soft bending Cowslips, and of nameless Dyes
Anemonies, Auriculas, a Tribe
Peculiar powder'd with a shining Sand,
Rennunculas, and Iris many-hued.
Then comes the Tulip-Race, where Beauty plays
Her gayest Freaks; from Family diffus'd
To Family, as flies the Father-Dust,
The varied Colours run; and while they BREAK
On the charm'd FLORIST's Eye, he wondering stands,
And new flush'd Glories all ecstatic marks.
Nor Hyacinths are wanting, nor Jonquils
Of potent Fragrance, nor Narcissus white,
Nor deep Carnations, nor enamel'd Pinks,
And shower'd from every Bush the Damask Rose.
Infinite Numbers, Delicacies, Smells,*

With

LONGINUS's SUBLIME. 53

*With Hues on Hues Expression cannot paint,
The Breatb of NAT-UR E, and her endless Bloom.*
Spring, p. 27.

IN SECTIONS XXVI. and XXVII. he tells us that the *Change of Persons* is also emphatical; as, when an Author uses the second Person for the third; or, instead of speaking himself, makes the Person he's treating of speak. Examples of the first he cites from *HOMER*, *ARATUS*, and *HERODOTUS*. See the Figure *ENALLAXIS* in Index Book I. Examples of the latter he quotes from *HOMER*, * *HECATÆUS*, and *DEMOSTHENES*. See the Figure *METABASIS* or *Transition* in Book I.

IN SECTIONS XXVIII. and XXIX. says he, *PERIPHRASIS* or *Circumlocution*, judiciously managed, elevates Stile; but if us'd immoderately, it renders it stupid and childish. For Examples see the Figure *PERIPHRASIS* in Book I. &c.

AND in SECTION XXX. he comes to his fourth Fountain of Sublimity, viz.

SPLENDID EXPRESSION, or a judicious
Choice of Words.

And this he shews to be --- A certain Art and Felicity wick eminent Writers have in finding out rich and ingenious Expressions to sig-

A N N O T A T I O N S.

OBS. XXIII.* *H*ECATÆUS be the first Historian that ever
was a Mile- wrote in Prose. Langb.
sian, whom Suidas thought to

nify

54 RHETORIC MADE EASY, or

nify their Thoughts ; and (SECTION XXXI. and SECTION XLIII.) carefully avoiding low and degenerate Expressions, when prophan'd by the Populace, and applied to mean Things. Not, says he, that we should always fondly affect pompous Language ; for to clothe low & mean Things with magnificent Words, is like putting a gigantic Stage-player's Mask on the Head of an Infant.

*Expression is the Dress of Thought, and still
Appears more decent, as more suitable :
A low Conceit in pompous Words express'd,
Is like a Clown in regal Purple dress'd.
For different Stiles with different Subjects sort,
As several Garbs with Country, Town, and Court.*

Mr. P O P E on Critic.

Agreeable to which, our Critic here blames CÆCILIUS for censuring a Passage of the Historian THEOPOMPUS,---Δεινός ὢν ὁ Φίλιππος ἀναγκοφαγῆσαι πράγματα, Philip being compell'd by Necessity to swallow down Injuries---Where, says he, the simple and common Expression swallow down is much more

A N N O T A T I O N S.

OBS. XXIV. *Q*uintilian makes use of almost the same Similitude with Longinus—*In parvis quidem Litibus has Tragædias movere tale est, quale si Personam Herculis & Cothurnos aptare Infantibus velis*, Inst. 6. 1. —

'Tis thought here that four whole Leaves are wanting. — THEOPOMPUS was an Orator of Chio, and Scholar to Isocrates, who said of him, *Se Calcaribus in Ephoro, contra autem in Theopompo Frænis uti solere.*

signi-

significative than any figurative one could have been. And so is this of *ANACREON*—

Οὐκέτι Θρηκίης ἐπιστάφουαι,

I care no more for Thracia.

In SECTION XXXII. in Opposition to vulgar or common Expressions, he treats of the Multitude of TROPES [*Μεταφορῶν*, *he calls 'em*] which are Translations or Turnings of Words from their customary Signification, and applying them to other Things than what they properly mean, on account of some Resemblance or Reference these Things have with each other : So that we may reckon there are as many sorts of *Tropes* as there are different References ; tho' it has pleased *Rhetoricians* to establish but few. The proper use of all which contributes very much towards *Sublimity*. The most considerable of 'em are a METAPHOR, METONYMY, SYNECDOCHE, IRONY, HYPERBOLE, ALLEGORY, and CATACHRESIS.—Which see in Book I.

Of Tropes perplex, harsh, frequent, swoln, fetch'd-far,
Ill-representing, forc'd, low, lewd, beware.

LONGINUS observes that to soften too bold or harsh Tropes, *ARISTOTLE* and *THEOPHRASTUS* well advise an Author to use, *Ut ita loquor, quasi, si hoc modo loqui liceat, si oportet audacius dicere, &c.*

IN SECTIONS XXXIII, XXXIV, XXXV, and XXXVI. he handles this Question—Which Stile is most excellent, that which wants Sublimity and has no other Fault, or, that
which

56 RHETORIC MADE EASY, or
*which has Sublimity and is in lower Things
 sometime faulty?---* And gives ² the Palm to the
 latter; preferring HOMER to ¹ APOLLO-
 NIUS RHODIUS or THEOCRITUS,
 ARCHILOCHUS to ERATOSTHENES,
 PINDAR to BACCHYLIDES, SOPHO-
 CLES to ION CHIUS, DEMOSTHENES
 to HYPERIDES, PLATO to LYSIAS, &c.--

Affirming

ANNOTATIONS.

OBS. XXV. ² M R. Pearce *Quintilian—* Neg; *id statim le-*
genti persuasum sit omnia, quæ
magni Auctores dixerint, utiq;
esse perfecta: nam & labuntur
aliquando, & Oneri cedunt, &
indulgent Ingeniorum suorum Vo-
luptati; nec semper intendunt
Animum, & nonnunquam fati-
gantur: cum Ciceroni dormire
interdum Demosthenes, Horatio
verò etiam Homerus ipse videat-
tur. Horace's Rule ought there-
fore always to be observ'd---
 quotes two
 Passages agreeable to this De-
 termination of Longinus, the
 first from Pliny the younger,
 who says—*Dixi de quodam*
Oratore nostri Seculi, recto qui-
dem & sano, sed parum grandi &
ornato, ut opinor, aptè: Nihil
peccat, nisi quod non peccat:
Debet enim Orator erigi, attolli,
interdum etiam effervesce, ef-
ferri, ac sæpe accedere ad præ-
ceps, &c. The second from

*Ubi plura nitent in Carmine, non ego paucis
 Offendar Maculis, quas aut Incuria fudit,
 Aut humana parum cavit Natura.*

OBS. XXVI. ² A P O L L O -
 NIUS the
Rhodian was Scholar to Calli-
machus, An. ante Christ. 255.
 and wrote the *Argonautica*, of
 whom *Quintilian* says, *Non con-*
temnendum edidit Opus æquali
quâdam Mediocritate. THEO-
 CRITUS is well known. ERA-
 TOSTHENES the Cyrenean
 was Predecessor to Apollonius as
 Keeper of the Ptolemaican Li-
 brary in Alexandria; he wrote
 a Poem call'd *Erigone*. BAC-
 CHYLIDES was a Greek Lyric
 Poet, whose Verses were much
 admired by the Emperor Ju-
 lian, and preferr'd to Pindar's
 by Hiero King of Syracuse. PIN-
 DAR, born 518 Years before
 Christ, is well known, of whom
Quintilian, Inst. 10. 1. says,
Novem Lyricorum longè Pindarus
princeps, Spiritus Magnificentiâ,
Sententiis, Figuris, beatissimâ Re-
rum Verborumq; Copiâ, & ve-
lut quodam Eloquentiæ Flumine:
propter quæ Horatius eum meritò
credidit Nemini imitabilem. ION
 CHIUS was a Dithyrambic
 Poet, who besides Odes is said
 to have wrote 40 Plays. HY-
 PERIDES was an Athenian
 Orator contemporary with De-
 mosthenes,

Affirming it to be as great a Fault in those vanquish'd Gentlemen never to have err'd, as it would have been in the others, who sometimes faulter, never to have soar'd beyond the common Pitch. Great Souls frequently soar too lofty to be intent upon Trifles. If therefore these sometimes err, while t'other always are correct, this may be said of 'em --- *Illis erit aliqua Laus magnis excidisse Ausubus, quum Hi vitavisse potius Reprehensionem quàm meruisse Laudem videantur*. However, says LONGINUS, respecting such, who in their Stile are truly *Sublime*, and their Subject withal Beneficial, tho' they may fail of absolute Perfection, yet are they really in this Respect something more than mortal. In other Things they may shew themselves *Rational Creatures*, but

ANNOTATIONS.

mosthenes, whom *Quintilian* thus speaks of, *Inst. 10. 1. Dulcis imprimis & acutus Hyperides; sed minoribus Causis, ut non dixerim utilior, magis par.* *LYSIAS* was a famous *Athenian* Orator, of whom *Cicero* says, *Tum fuit Lysias, ipse quidem in Causis forensibus non versatus, sed egregie subtilis Scriptor atq; elegans; quem jam propè audeas Oratorem perfectum dicere*; *Lib. de Cl. Or.* *Quintilian* adds — *Puro tamen Fonti, quàm magno Flumini propior*; *Inst. 10. 1.* — *Cæcilius* had preferr'd *Lysias* to *Plato*, as being an Author without Faults, whereas he found several in *Plato*, among which,

says *Longinus*, these harsh Tropes or swelling Allegories, *How easy*, says *Plato*, *Lib. 6. de Leg.* is it to be perceiv'd, that a City ought to be mix'd and temperated like a Bowl? Into which first pour the raging God Wine, and he keeps all in a Heat and Fer-vour; but when that's chastiz'd by another God, who is sober and joins with him, it becomes good and moderate Liquor — Now, say they, to call Water a sober God, and the Mixture Chastisement, shews the Author to be not very sober when he express'd it. However, you see for what Reason *Longinus* gives the Palm to *Plato*.

58 RHETORIC MADE EASY, or

in this almost *Gods*. To be free from Error is indeed to be blameless, but to be *Sublime* is to be admirable. What can I add more? Why this: That one single *Sublime* Expression in any one of their Works will more than recompense for all their Failings. Yea, suppose any one could collect into one Heap all the Faults that are to be met with in *HOMER*, in *DEMOSTHENES*, in *PLATO*, and other *sublime* Writers, that whole Collection would not amount to one Thousandth Part in proportion to the Excellencies of these deserving Heroes. Hence all Ages and Generations of Men hitherto, not to be baffled by the vain Efforts of the Invidious, have always given them, and such as them, their due Honours, and will for ever ---

Ἐς τ' ἄν ὕδωρ τε ῥέη, καὶ δένδρεα μακρὰ τεθῇλη.

As long as mighty Waters gliding flow,

As long as lofty Trees look green and grow.

IN SECTION XXXVII. from this his Digression, *LONGINUS* returns to his *Tropes*, and just mentions Παραβολαὶ καὶ εἰκόνες, *Comparisons* and *Similies*; as a-kin to 'em. See the *Figure* PARABOLE in Book I. But devouring Time having ^b consumed all his Examples, I presume he'd be pleased did he know how sublimely Mr. *THOMSON* will supply him.

ANNOTATIONS.

OBS. XXVII. ^b **T**HERE's here of two whole Leaves in a Loss the Manuscripts.

The first to the Sun ---

WHO would the Blessings, first and last, recount,
That in a full Effusion from Thee flow,
As soon might number, at the Height of Noon,
The Rays that radiate from thy cloudless Sphere,
A universal Glory darting round. Summer, ver. 96.

The next, the Effect of the Sun's scorching
Heat on Flowers ---

WHO can unpitying see the flowery Race,
Shed by the Morn, their new-flush'd Bloom resign,
Before th' unbating Beam? So fade the Fair,
When Fevers revel thro' their azure Veins.
Summer, ver. 211.

Another to Atheistical Cavillers ---

LET no presuming impious Railer tax
Creative Wisdom, as if ought was form'd
In vain, or not for admirable Ends.
Shall little haughty Ignorance pronounce
His Works unwise; of which the smallest Part
Exceeds the narrow Vision of his Mind?
Thus on the Concave of a sounding Dome,
On swelling Columns heav'd, the Pride of Art!
Wanders a Critic-Fly; his feeble Ray
Extends an Inch around, yet blindly bold
He dares dislike the Structure of the whole.
Summer, ver. 285.

The next on Human Insects ---

THICK, in yon Stream of Light, a thousand Ways,
Upwards and downwards, thwarting, and convolv'd,
H 2 The

60 RHETORIC MADE EASY, or

*The quivering Kingdoms sport ; with tempest-wing,
Till Winter sweeps them from the Face of Day.*

*Even so luxurious Men, unheeding, pass
An idle Summer-Life in Fortunes-Shine, &c.*

*From Toy to Trifle, Vanity to Vice ;
Till blown away by Death, Oblivion comes
Behind, and strikes them from the Book of Life.*

Summer, ver. 311.

The last on a *Midsummer Retreat* ---

*THRICE happy he ! that on the sunless Side
Of a romantic Mountain, forest-crown'd,
Beneath the whole collected Shade reclines :*

*Or in the gelid Caverns, woodbine-wrought,
And fresh bedew'd with ever-spouting Streams,
Sits coolly calm ; while all the World without,
Unsatisfy'd, and sick, tosses at Noon.*

*Emblem instructive of the virtuous Man,
Who keeps his temper'd Mind serene, and pure,
And all his Passions aptly harmoniz'd
Amid a jarring World, with Vice inflam'd.*

Summer, ver. 381.

I am, SIR,

Your's, &c.

L E T T E R IX.

SIR,

Holt, August 30.

LONGINUS, after having touch'd upon
Hyperboles in SECTION XXXVIII. the
Use of which he tells us ought always to be mo-
dest

deft and conceal'd as much as possible ; becaufe, fays he, if they appear design'd or are ftain'd too high, they generally lofe their Force, like that of *ISOCRATES* in Praise of Eloquence, who, fays our Critic, in an Exordium to the *Panegyric* wherein he prefers the *Athenians* to the *Lacedemonians*, has acted quite childifhly out of too fond an Affectation of always fpeaking pompoufly --- He begins thus -- *Since Eloquence has fo powerful an Influence, that an Orator can make grand Things appear mean, and mean Things grand ; can give old Things a new Drefs, and make Things appear obfolete which are really new* -- Where one might reafonably object, “ What then, *Ifocrates*, are you “ now *thus* about to turn Affairs refpecting the “ *Athenians* and *Lacedemonians* ? You need “ fay no more ; 'tis a fufficient Argument for “ none of us to believe a Word you fay.” See *HYPERBOLE* in *Book I.* &c. From hence ---

ANNOTATIONS.

OBS. XXVIII. **T**HE Orator here mention'd is one of the Chief of *Ifocrates's*, and the fame as fome think that he was ten or fifteen Years in Compoſing, which *Longinus* sneers at in Section IV. — However, to give *ISOCRATES* his due Honour, this one Hyperbolical Fault is fufficiently recompens'd by his innumerable Excellencies. *Longinus* himſelf reckons him among his principal Orators. And *Cicero* fays of him, *Ifocrates præter ceteros ejuſdem Gene-*

ris laudatur ſemper à nobis ; Lib. de Or. And again, *Suavitatem Ifocrates, Subtilitatem Lyſias, Acumen Hyperides, Sonitum Æſchines, Vim Demosthenes habuit ;* Lib. 3. de Orat. — *Quintilian*, Inſt. 2. 9. calls him, *Clariffimus ille Præceptor Ifocrates, quem non magis Libri benè dixiſſe, quàm Diſcipuli benè docuiſſe teſtantur.* Again, in Lib. 12. fays he, — *Ifocratis Schola Principes Oratorum dedit.* &c. *Ifocrates* was born 434 Years before Chriſt.

62 RHETORIC MADE EASY, or

OUR Critic proceeds in SECTIONS XXXIX, XL, XLI, XLII, and XLIII. to his *fifth* and last *Fountain of Sublimity*, which is —
A *Lofty* and MAGNIFICENT COMPOSITION.

By which he means, *A certain Happiness in disposing of our Expressions into just Periods, or, An Harmonious Distribution of Words agreeable to the Sense and Meaning of Sentences.* For doubtless when Sounds agree with the Things that are express'd by them, the Discourse must become more significative and lively. There is a kind of Sympathy betwixt the Soul, and the Numbers of *Prose* as well as *Poetry*, which Numbers are therefore Instruments very proper to provoke and agitate the Passions. The Ideas of Things have a secret Alliance and Connection among themselves, and do excite one another: Thus the Sound of a Trumpet puts us in mind, and provokes us to Combat: when we hear the Noise of the Sea we imagine it presently, tho' perhaps it is out of Sight. Without doubt then certain Sounds, certain Numbers, and certain Cadences do contribute to raise the Images of Things with which they have Alliance and Connection; and ought particularly to be regarded by him that would write *Sublimely*. Our Critic has given Instances from *EURIPIDES*, and mentions ^a *PHILISTUS*,

AN NOT A T I O N S.

OBS. XXIX. ^a *PHILISTUS* *TOPHANES* the celebrated
was a *Syracusan*, who wrote the History of *Dionysius* of Sicily. *ARIS-* *Athenian* Comedian (born 420 Years before *Christ*, and his Writings are well known.

ARISTO-

ARISTOPHANES, DEMOSTHENES, and others; and I could as easily shew how very happy HOMER, VIRGIL, and MILTON have been in this particular, had I not been already too tedious.--However, as I have Mr. THOMSON now before me, out of his large Store I shall quote a few more Passages, in this Sense, either very happily, or very loftily put together.

The first is a Storm of Thunder and Lightning.

'TIS dumb Amaze, and listening Terror all;
When to the quicker Eye the livid Glance
Appears far South, emissive thro' the Cloud;
And, by the powerful Breath of God inflate,
The Thunder raises his tremendous Voice;
At first low-muttering; but at each approach,
The Lightnings flash a larger Curve, and more
The Noise astounds: till over head a Sheet
Of various Flame discloses wide, then shuts
And opens wider, shuts and opens still
Expansive, wrapping Æther in a Blaze.
Follows the loosen'd, aggravated Roar,
Enlarging, deepening, mingling Peal on Peal
Crush'd horrible, convulsing Heav'n and Earth.

Summer, ver. 848.

2. Description of the Rainbow.

ME AN time refracted from yon Eastern Cloud,
Besriding Earth, the grand ætherial Bow
Shoots up immense! and every Hue unfolds,

In

64 RHETORIC MADE EASY, or

*In fair Proportion running from the red,
To where the Violet fades into the Sky.*

Spring, ver. 228.

3. The Deluge.

*INTO the Gulph, and o'er the highest Hills
Wide dash'd the Waves, in Undulation vast :
Till from the Centre to the streaming Clouds,
A shoreless Ocean tumbled round the Globe.*

Spring, ver. 359.

4. The Symphony of the Spring.

————— UP-SPRINGS the Lark,
*Sbrill-voic'd, and loud, the Messenger of Morn ;
E'er yet the Shadows fly, He mounted sings
Amid the dawning Clouds, and from their Haunts
Calls up the tuneful Nations. Every Copse
Thick wove, and Tree irregular, and Bush,
Are prodigal of Harmony. The Thrush
And Wood-Lark, o'er the kind-contending Throng
Superior heard, run thro' the sweetest Lengths ;
The Blackbird whistles from the thorny Brake ;
The mellow Bull-Finch answers from the Grove :
Nor are the Linnets, o'er the flowering Furze
Pour'd out profusely, silent. Join'd to these
Thousands beside. The Jay, the Rook, the Daw,
And each harsh Pipe, discordant heard alone,
Here aid the Concert : While the Stock-Dove breathes
A melancholy Murmur thro' the whole.*

Spring, ver. 543.

5. In-

LONGINUS's SUBLIME. 65

5. Instinct and Cunning of Birds to save their Nests.

————— STEALTHY aside
Into the Centre of a nei bbouring Bush
They drop, and whirring thence alarm'd, deceive
The rambling School-Boy. ——— Spring, ver. 640.

6. Fight of two Bulls.

THE Rivals met, the bellowing War begins;
Their Eyes flash Fury; to the hollowed Earth,
Whence the Sand flies, they mutter bloody Deeds,
And groaning vast th' impetuous Battle mix:
While the fair Heifer, redolent, in view
Strands kindling up their Rage. ——— Spring, ver. 746.

7. Prodigious Storm of Rain.

————— A BURST of Rain,
Swept from the black Horizon, broad descends
In one continuous Flood. Still over head
The glomerating Tempest grows, and still
The Deluge deepens; till the Fields around
Lie sunk, and flatted, in the sordid Wave.
Sudden the Ditches swell; the Meadows swim.
Red, from the Hills, innumerable Streams
Tumultuous roar; and high above it's Banks
The River lift; before whose weighty Rush,
Herds, Flocks, and Harvests, Cottages, and Swains,
Roll mingled down. ——— Autumn, ver. 332.

8. Shooting flying.

NOR on the Surges of the boundless Air,
Tho' borne triumphant, are they safe; the Gun,
I Glanc'd

66 RHETORIC MADE EASY, or

*Glanc'd just, and sudden, from the Fowler's Eye,
O'ertakes their sounding Pinions; and again,
Immediate, brings them from the towering Wing,
Dead to the Ground. ——— Autumn, ver. 374.*

9. Whisk, Back-Gammon, and Drinking,
after Hunting.

*PERHAPS awhile, amusive, thoughtful Whisk
Walks gently round, beneath a Cloud of Smoak,
Wreath'd, fragrant, from the Pipe; or the quick Dice,
In Thunder leaping from the Box, awake
The sounding Gammon. — Till set, ardent, in
For serious Drinking. — Then promiscuous Talk,
Vociferate at once by twenty Tongues,
Reels fast from Theme to Theme; from Horses, Hounds,
To Church, or Mistress, Politicks, or Ghost,
In endless Mazes, intricate, perplext. &c.
While, from their Slumbers shook, the kennel'd Hounds
Mix in the Music of the Day again.*

Autumn, ver. 525.

10. Fruit in Autumn.

————— *T H E sunny Wall
Presents the downy Peach; the purple Plumb,
With a fine blueish Mist of Animals
Clouded; the ruddy Nectarine; and dark,
Beneath his ample Leaf, the luscious Fig.
The Vine too here her curling Tendrels shoots;
Hangs out her Clusters, swelling to the South;
And scarcely wishes for a warmer Sky.*

Autumn, ver. 669.

11. De-

LONGINUS's SUBLIME. 67

11. Description of Holland.

*WHERE the Rhine loses her majestic Force
In Belgian Plains, won from the raging Deep
By Diligence amazing, and the strong
Unconquerable Hand of Liberty. Autumn, ver. 793.*

12. At the Approach of Winter.

————— *THEN is the Time,
For those whom Wisdom, and whom Nature charm,
To steal themselves from the degenerate Crowd,
And soar above this little Scene of Things.*

Autumn, ver. 908.

13. Taking up Bee-Hives.

*AH! see where robb'd, and murder'd, in that Pit,
Lies the still heaving Hive; at Evening snatch'd,
Beneath the Cloud of guilt-concealing Night,
And whelm'd o'er Sulphur: while undreaming Ill,
The happy People, in their waxen Cells,
Sat tending public Cares! ----- Autumn, ver. 1072.*

14. True Philosophers neither Stoics nor Cynics.

*THE Touch of Love, and Kindred too he feels,
The modest Eye, whose Beams on his alone
Extatic shine; the little, strong Embrace
Of prattling Children, twin'd about his Neck,
And emulous to please him, calling forth
The fond Parental Soul. Nor Purpose gay,
Amusement, Dance, or Song, he sternly scorns;*

68 RHETORIC MADE EASY, or
*For Happiness, and true Philosophy
Still are, and have been of the smiling Kind.*

Autumn, ver. 1241.

15. Falling of Snow.

*THRO' the bush'd Air the whitening Shower descends,
At first thin-wavering ; till at last the Flakes
Fall broad, and wide, and fast, dimming the Day,
With a continual Flow. Sudden the Fields
Put on their Winter-Robe, of purest White.*

Winter, ver. 215.

16. Winter Retreat.

*WHERE ruddy Fire and beaming Tapers join,
To chase the cheerless Gloom. There let me sit,
And hold high Converse with the mighty dead ;
Sages of ancient Time, as Gods rever'd,
As Gods beneficent, who blest Mankind
With Arts, and Arms, and humaniz'd a World.*

Winter, ver. 419.

17. Skating on Ice.

*THE Skater sweeps, swift as the Winds, along,
In circling Poise ; or else disorder'd falls,
His Feet eluded, sprawling to the Sky,
While the Laugh rages round. --- Winter, ver. 632.*

18. The Theatre.

*DREAD o'er the Scene the Ghost of Hamlet stalks ;
Othello rages ; poor Monimia mourns ;
And Belvidera pours her Soul in Love.
Assenting Terror shakes ; the silent Tear*

Steals

LONGINUS's SUBLIME. 69

*Steals o'er the Cheek : Or else the Comic Muse
Holds to the World the Picture of itself,
And raises sly the fair impartial Laugh.*

Winter, ver. 549.

19. Winter-Philosophical-Associates.

*T H U S in some deep Retirement would I pass
The Winter-Glooms, with Friends of various Turn,
Or blithe, or solemn, as the Theme inspir'd :
With them would search, if this unbounded Frame
Of Nature rose from unproductive Night,
Or sprung Eternal from th' Eternal Cause,
It's Springs, it's Laws, it's Progress, and it's End. &c.
Thence would we plunge into the Moral World ;
Which, tho' more seemingly perplex'd, moves on
In highest Order ; fitted, and impell'd,
By Wisdom's finest Hand, and issuing all
In universal Good. Historic Truth
Should next conduct us thro' the Deeps of Time :
Point us how Empire grew, revolv'd, and fell,
In scatter'd States. — Or, snatch'd away by Hope,
We'd thro' the Spaces of Futurity,
With earnest Eye anticipate those Scenes
Of Happiness, and Wonder ; where the Mind,
In endless Growth and infinite Ascent,
Rises from State to State, and World to World.*

Winter, ver. 474.

20. Trust in the Supreme Being.

*SHOULD Fate command me to the farthest Verge
Of this capacious Earth ; --- 'Tis Nought to me ;
Since God is ever present, ever felt,
In the void Waste, as in the City full ;*

70 RHETORIC MADE EASY, or

*Since He sustains, and animates the Whole ;
In all apparent, wise, and good in all ;
From seeming Evil still educes Good,
And better thence again, and better still,
In infinite Progression. --- But I lose
Myself in Him, in Light ineffable !
Come then, expressive Silence, muse his Praise.*

Hymn on the Seasons, ver. 107.

BUT 'tis Time to return to our *Critic*, who is come now to SECTION XLIV. and the last. In which, as a *Conclusion* to this Treatise, *LONGINUS* inquires — *Whence it came to pass that in his Day there was such a Scarcity of truly excellent and sublime Writers ?* — And concludes it owing to their not having the same Liberty and Encouragements to excell, as the *Ancients* had ; and to the different Views of that Age, who strove rather to vye with each other in Riches and Luxury than Learning and Virtue.

BUT how much more laudably partial is our *Sublime THOMPSON* towards some of his *Contemporaries* and Country-men ! —

*HAPPY BRITANNIA ! High is thy Renown
In Sages too, far as the sacred Light
Of Science spreads, and wakes the Muse's Song.
Thine is a BACON form'd of happy Mold,
When Nature smil'd, deep, comprehensive, clear,
Exact, and elegant ; in one rich Soul,
PLATO, the STAGYRITE, and TULLY
join'd.*

What need I name thy BOYLE, whose pious Search
Still

LONGINUS's SUBLIME. 71

*Still fought the great Creator in his Works,
By sure Experience led? And why thy LOCKE,
Who made the whole internal World his own?
Let comprehensive NEWTON speak thy Fame,
In all Philosophy. For solemn Song
Is not wild SHAKESPEAR Nature's Boast and
thine?*

*And every greatly amiable Muse
Of elder Ages in thy MILTON met?
His was the Treasure of two thousand Years
Seldom indulg'd to Man; a God-like Mind,
Unlimited, and various, as his Theme;
Astonishing as Chaos; as the Bloom
Of blowing Eden fair; soft as the Talk
Of our Grand Parents, and as Heaven SUBLIME.*

Summer, ver. 604.

With This, SIR, I return you your *Trea-
tise*, and am,

Your most humble Servant,

J. H.



QUE S.

QUESTIONS to be answer'd by
the *Text of the First Book*, being
that Part which is to be committed
to Memory.

2. WHAT is *Rhetoric* ?
What is it's *Principal End* ?

What is it's chief *Office* ?

What is the *Subject* it treats on ?

How many *Parts* hath *Rhetoric* ?

2. WHAT is *Invention* ?

On what are all *Arguments* grounded, and
from whence are they to be sought ?

What are *Reasons* to do ?

What are *Morals* to do ?

What are *Affections* to do ?

2. WHAT is *Disposition* ?

How many *Parts* are there in an *Oration*,
and in what *Order* should they stand, and
how may they easily be remember'd ?

How many, and what are the *Parts* of a
Theme, and how may they easily be re-
member'd ?

2. In what doth *Elocution* consist ? and

What are it's *Parts* ?

What doth *Composition* regard ?

What doth *Elegance* consist in ?

What mean you by *Dignity* of Language ?

2. What is the *Difference* between *Tropes* and
Figures ?

What is a *Trope* ?

How many, and what are the *Chief Tropes*
in Language ?

What

QUESTIONS to be answer'd, &c.

What is a *Metaphor*? an *Allegory*? a *Metonymy*? *Synecdoche*? an *Irony*? an *Hyperbole*? a *Catachresis*?

How many, and what are the *Faults of Tropes*?

Q. WHAT is a *Figure*?

How many, and what are the *Principal Figures in Speech*?

What is an *Ecphrasis*? an *Aporia*? *Epanorthosis*? *Apophoresis*? *Apophasis*? *Apostrophe*? *Anastrophe*? an *Erotesis*? *Prolepsis*? a *Synchresis*? *Metabasis*? *Periphrasis*? a *Climax*? *Asyndeton*? an *Oxymoron*? *Enantiosis*? *Parabole*? *Hypotyposis*? *Prosopopœia*? *Epiphonema*?

How many, and what are the *Faults of Figures*?

Q. WHAT are *Repetitions or Turns*?

How many, and what are the *Principal Repetitions*?

What is *Anaphora*? *Epistrophe*? *Symploce*? an *Epizeuxis*? *Anadiplosis*? *Epanalepsis*? *Epanados*? *Ploce*? a *Polyptoton*? *Antanaclassis*? *Paranomasia*? *Paregmenon*? *Homoioteleuton*? *Synonymia*?

What is to be observ'd in the *Use of Repetitions*?

Q. WHAT is *Pronunciation*?

What are the *Parts of Pronunciation*?

In the *Delivery of an Oration*, what is to be observ'd as to *Voice*?

What is to be observ'd as to *Action*?

Upon the *Whole*, *What must be done* to make ourselves acceptable *Orators*?

AN ALPHABETICAL INDEX

OF THE
TROPES, FIGURES, and TURNS, in
both *Books*; directing to the Place where they're
explain'd with Examples.

Note, *The Numbers I, II, shew the Books; and 1, 2, 3, &c.*
the Pages.

A Bominatio	I. 45.	Aphœ'resis	I. 61.
Acataléxis	I. 62.	Apócope	I. 61.
Accismus	I. 42.	Apodeixis	I. 57.
Enigma	I. 33.	Apodioxis	I. 51.
Etiología	I. 57.	Apódosis	I. 54.
Allegória	I. 32. II. 55.	Apóphasis	I. 46.
Amplificatio	I. 52. II. 35.	Aporia	I. 45.
Anábasis	I. 52.	Aposiopésis	I. 46.
Anachorésis	I. 51.	Apóstrophe	I. 47. 62. II. 39. &c.
Anacœnósis	I. 48.	Appositio	I. 61.
Anacolúthon	I. 58.	Ara	I. 45.
Anadiplosis	I. 66.	Archaismus	I. 62.
Anamnésis	I. 60.	Alteismus	I. 40.
Anaphonéma	I. 45.	Asyndeton	I. 52. II. 47. 48.
Anáphora	I. 65. II. 48.	Athroismus	I. 56. II. 50.
Anástrophe	I. 47.	Auxesis	I. 40.
Anomœosis	I. 54.	Barbarismus	I. 62.
Antanaclásis	I. 68.	Biánon	I. 49.
Anthropopathía	I. 42.	Brachycataléxis	I. 62.
Anthypóphora	I. 49.	Cæsúra	I. 62.
Antimeria	I. 61.	Catábasis	I. 52.
Antimetábole	I. 71. II. 50.	Catachrésis	I. 41. II. 55.
Antimetáthesis	I. 71.	Cataléxis	I. 62.
Antíphrasis	I. 42.	Characterismus	I. 55.
Antipodía	I. 62.	Charientismus	I. 39.
Antiptosis	I. 62.	Chleuáismus	I. 40.
Antístasis	I. 69.	Chreía	I. 59.
Antistoichon	I. 61.	Chróma	I. 42.
Antístrophe	I. 49.	Climax	I. 51. II. 35. 50.
Antíthesis	I. 53. 61.	Coinótes	I. 38.
Anticheton	I. 53.		
Antonomásia	I. 36.		
Apeúche	I. 46.		

Cómpa

An ALPHABETICAL INDEX, &c.

Cómpar	I. 59.	Epíphora	I. 65.
Cráſis	I. 63.	Epístrophe	I. 65.
Decreméntum	I. 52.	Epítrope	I. 50.
Dééis	I. 45.	Epizeúxis	I. 66.
Diachoríſmus	I. 62.	Erotéma	I. 48.
Diácope	I. 62.	Erotéſis	I. 48. II. 44. &c.
Diaérefis	I. 62.	Eúche	I. 45.
Dialogíſmus	I. 46.	Evocátio	I. 61.
Diályſis	I. 62.	Euphemíſmus	I. 42.
Diályton	I. 52.	Euphónia	I. 57.
Diáphora	I. 54.	Execrátió	I. 45.
Diaporéſis	I. 46.	Exegéſis	I. 59.
Diáſtole	I. 62.	Exergáfia	I. 71.
Diaſyrmus	I. 39.	Gnóme	I. 59.
Diatypóſis	I. 55. II. 48.	Græcíſmus,	I. 62.
Dicaiológia	I. 57.	Hebraíſmus	I. 63.
Diéxodos	I. 50.	Helleníſmus	I. 62.
Dilémma	I. 60.	Hendiadys	I. 57.
Diſſimilitúdo	I. 54.	Hírmos	I. 57.
'Ecbole	I. 50.	Homoioptóton	I. 70.
Ecphonéſis	I. 44.	Hómoioтелеúton	I. 70.
'Ecphraſis	I. 59.	Horíſmos	I. 59.
'Ectáſis	I. 62.	Hypállage	I. 42.
Ecthlípſis	I. 62.	Hypérbaton	I. 57. II. 49.
Eícon	I. 55.	Hypérbole	I. 40. II. 25. 55. 61.
Ellípſis	I. 61.	Hypercataléxis	I. 62.
'Emphaſis	I. 57.	Hypérmotron	I. 62.
Enállage	I. 57. 61.	Hy'phen	I. 62.
Enalláxis	I. 57. II. 50. 53.	Hy'pobole	I. 49.
Enantióſis	I. 53.	Hypodiáſtole	I. 63.
Enargia	I. 55.	Hypóphora	I. 49.
Enthyméma	I. 61.	Hypótheſis	I. 61.
Epanacléſis	I. 51.	Hypotypóſis	I. 54. II. 37.
Epanadiplóſis	I. 67.	Hypozeúgma	I. 62.
Epanalépfis	I. 67.	Hypozeúxis	I. 59.
Epanáphora	I. 65.	Hyſteréſis	I. 40.
Epánodos	I. 67.	Hy'ſteron proteron	I. 58.
Epanorthóſis	I. 46.	Hyſterológia	I. 58.
Epaúxéſis	I. 40.	Incrementum	I. 52. II. 35.
Epéntheſis	I. 61.	Indúctio	I. 61.
Epexegeſis	I. 59.	Invérfio	I. 47.
Epexergáfia	I. 71.	Ironía	I. 39. II. 55.
Epicheréma	I. 61.	Iſocólon	I. 59.
Epichoréſis	I. 50.	Lítotes	I. 42.
Epimeríſmus	I. 58.	Logíſmus	I. 46.
Epímone	I. 72.	Meióſis	I. 40.
Epiphonéma	I. 56.		

An ALPHABETICAL INDEX, &c.

Merismus	I. 58.	Procatalépfis	I. 49.
Mesárchia	I. 72.	Proécthefis	I. 59.
Mesodiplósis	I. 72.	Prolépfis	I. 49, 61.
Mesophónia	I. 72.	Profapódofis	I. 49.
Mesoteleúton	I. 72.	Protopopœ'ia	I. 55.
Mesozeúgma	I. 62.	Próthefis	I. 61.
Metábafis	I. 50. II. 53.	Prótafis	I. 54.
Metagóge	I. 68.	Protozeúgma	I. 62.
Metalépfis	I. 36.	Púfma	I. 48.
Metáphora	I. 31. II. 55.	Rejéctio	I. 49.
Metapláfmus	I. 61.	Sarcáfmus	I. 39.
Metástafis	I. 49.	Sermocinatio	I. 56.
Metáthefis	I. 61.	Símile	I. 54. II. 58, &c.
Metony'mia	I. 34. II. 55.	Solœcismus	I. 62.
Miméfis	I. 40.	Sophisma	I. 61.
Mífos	I. 45.	Sorites	I. 61.
Myfterismus	I. 40.	Syllépfis	I. 61.
Noéma	I. 59.	Syllogismus	I. 60.
Obsécratio	I. 45.	Symbole	I. 54.
Onomatopœ'ia	I. 42.	Symbouleúfis	I. 48.
Oxymoron	I. 53.	Symphonéfis	I. 63.
Pæanismus	I. 60.	Sym'ploce	I. 66.
Parábole	I. 54. II. 58.	Synæ'refis	I. 63.
Paradiástole	I. 71.	Synalce'pha	I. 62.
Paradeigma	I. 58.	Synathrœ'fmus	I. 56.
Paradoxon	I. 60.	Sy'ncope	I. 61.
Paragóge	I. 61.	Synchoréfis	I. 50.
Paraleípfis	I. 47.	Sy'nchysis	I. 58.
Parállage	I. 48.	Sy'ncrifis	I. 54.
Paralogismus	I. 61.	Synécdoche	I. 38, 62. II. 55.
Parafiopéfis	I. 47.	Synecphonéfis	I. 63.
Paráthefis	I. 72.	Sy'nefis	I. 62.
Parécbafis	I. 50.	Synizéfis	I. 63.
Parechéfis	I. 71.	Synœciófis	I. 53.
Parégmenon	I. 68.	Synonymia	I. 70.
Parénthefis	I. 62.	Synthesis	I. 62.
Parélcon	I. 58.	Sy'rmos	I. 57.
Parólce	I. 58.	Sy'tole	I. 62.
Parce'mia	I. 33.	Tapeinófis	I. 40.
Paromoíon	I. 72.	Tautotes	I. 72.
Paromología	I. 50.	Thaumáfmus	I. 45.
Paronomáfiá	I. 69.	Thlípfis	I. 63.
Parrhéfiá	I. 58.	Tméfis	I. 61.
Pathopœ'ia	I. 59. II. 29.	Transitio	I. 50. II. 53.
Períphrafis	I. 51. II. 53.	Vísio	I. 55. II. 37.
Pleonáfmus	I. 62.	Vótum	I. 45.
Plóce	I. 68.	Zeúgma	I. 61, 62.
Polypτόton	I. 68. II. 50.		
Polyfy'ndeton	I. 52. I. 47.		
Premuníto	I. 49.		



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